THE ELEGIES OF MAXIMIANUS

Etruscus

EDITED BY

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PREFACE

THE text of this edition is based on a study of the interrelation of the manuscripts in Bährens's apparatus, with the addition of Ellis's collations and Traube's report of the 9th century quotation. It does not rest entirely on the Eton codex, for the impossibility of such an attempt was shown in Petschenig's edition. But I have admitted no conjectural reading.

The conclusions presented in regard to the character of the Elegies and the personality of their author differ from the views hitherto generally entertained.

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The abbreviations given for periodicals are those used in the Bibliotheca Philologica Classica. The names of Bährens and Petschenig occur so frequently that they are given in abbreviation as B. and Petsch., respectively.

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A et all., Petsch.; *perstat* Ellis and B. (**M**). **30** *manet: micat* B. **33** *amorum: avorum* B. **34** see Broer. p. 24. *sed: nec* (cp. El. III 34: *nec* **A**, *sed* cett.) Petsch.; *et* B. with **B G L M R P** *nunc: non* B. **35** *actus: artus* B. **37** *et: at* Withof. **38** *nullius: nullus ad* L (and Ellis); *notos* B. *quos: quod* **B G L** (B. and Ellis). *memoretur* (= *meminerit* Petsch.; = *dignum memoratu* Ellis): *remoretur* vulgate (B. and Ellis). *habet: abest* B. **39** *sed: sic* B. **41** *non omnia possumus omnes* exc. Leid. (Verg. Buc. VIII 63). **41, 42** *omni nympha pati, non omni tempore coniunx* | *quit facere: hoc vincit femina victa viro* (based on *Quaestio Medica* in Poggio's Facetiae, Lond. 1798, p. 56, 57?) B. **59** *invalidis—colonis: invalidi leonis*) B. **61** *cessasse* Burmann for *cessisse*. **64** Broer. pp. 24–28. *mēdia* nearer archetype than *mea*. *mollia* Petsch. *facta: fata* B. **66** *te: me* ed. vet. Germanica (and Petsch.).

III 16 *anxia: saucia* B. **20** *color: calor* B. **22** *dolos: faces* B. **23** *verĕcundia: vecordia* Ellis (cp. V 55) **28** *muta* or *tacita* B. for *tota*. **32** *rogo: mero* Withof. **35** *anhelans* Ellis for *anhelis*. *per totum: per tutum* Ellis. **36** *vestes: caedes* (v. 31) B. **51** *prospiciens* (cp. V 37 *promixta* in **A**): *perspiciens* B. *tali: tacita* or *aliqua* B. **53** *dicito: dic, ais*, Ellis. *et unde: quando* (= quoniam) B. **54** *dicito: dic, ais* Ellis. *et edicti: et en dicti* B. **59** *satis est res prodita causae* (see Petsch.) *sat pestis prodita causa est* B.—*res* in **R**, v. 60, almost proves that the word stood in 59. **78** *languida* (from 77?): *tabida* B. **87** *dominator:* B. *domitator*. **89, 90** *cedantque —cedat: ceduntque—cedit* B. (ex editione vetusta). **93, 94** Broer would punctuate *ingrati—tristes pariter discedimus ambo—* | *discidii*. **94** *tota: vita* B. and Petsch. (from **G L P R V**: but see Broer. p. 33 sq.).

IV 7 *species: facies* B. **8** *nam: sed* Wernsdorf. *comis* **L M**: *modis* (cett.—Petsch. from 14? note *diversis* in same position 8 and 13). **11, 12** lacuna after 10 B. **11** *pulsans* (from 10?)—**12** *loqui* (cp. Coripp. Joh. III 191, 2): *pulsas—l.* Petsch. **12** *quicquam:* not *quiddam* (B.)—the playing was not aimless; *quivit* Wernsdorf; *quid non* Ellis. **20** *absenti—fui: absentis—frui* Pulmannus. **22** *captabam* **M** makes sense with 23 and 26 (see comm.): *cantabam, cantabat* both from *cantat* 26; *cantabam et* B. **23** *sine mente: sine corde* (or *fronte*) Ellis. **24** *fallebar* (simple passive;—"I did hear her"; not, as Petsch. says, "scil. opinione hominum, i. e. homines recte de me iudicabant":—Huemer remarks that Petsch. gives no parallel for this strange use): *fallebat* B.; *fallebam* Wernsdorf. **26** *cantat* (sub-

ject the *illa* of 22; or, if *cantabam* be kept there, *Maximianus;* not indefinite as Puget and Ellis take it: see comm.); *cantans* B. 30 *habebat: agebat* B. 35 *tardas* here original and *cessas* the gloss; cp. I 1. 37 *mecum* (*comitor* with *cum* in Victor Vitensis—so Petsch. defends the MSS.—but it is common in prose, e. g., Vulgata: see Forcellini s. v. *comitor* § 3): *me tum* Withof (and B.). 39 *excutit: succutit* B. 43 *putabo* B. *iactat:* in **A** *lactas* (Ellis: *iactas* B.), emended by Ellis to *lactans:* Rönsch It. u. Vulg. S. 213, Nettleship, Contrr. to Lat. Lex. s. v. *lacto.* 44 *verus: serus* B. 46 *studio—suo* B. 47 *tamquam* B. 48 *strepitu—discere* B. 50 *indicio: ex vitio* (*& vitio* **A**) B. 51 *tota: non* Withof. *sine crimine: in cr.* B. 54 *voluisse: doluisse* Ellis. 55 *memorasse libet* or *iuvat* B. 56 *laeta: lena* (*lenta* **P**) Wernsdorf; *lingua* B. 57 *set quis has: ecquis ad has* Ellis (*et quis ad has* **G**; *ad* in **B**) 58 *et ut: cur* B. 59 *volentes: videntes* B.

V 1 *Eoos* Petsch. for *Eoas. partes* (cp. Ov. Fast. I 140; Hor. Carm. I xxxv 31): *functus* (from a gloss to explain *munere?* Ellis) **A B P M R** (and Petsch.). 8 *vero: verso* Heinsius. 12 *nullam* B. 19 *Sirenis* (see comm.); *Sireni* (or *-ae*) B.; *Sirenum* Withof. 20 *alter Ulixes: instar Ulixis* (*Ulixis* "may . . . . . be . . . . . nominative" Ellis) Withof. 23 *moveri* B. 24 *novis: nothis*, Ellis; *suis* B. "25 et 26 pro *grande* malim *gratum*" B. 27 *fultura* **B F L M** (and Ellis; probably due to misunderstanding of Hor. Carm. II iii 154; but still better than the other lections, as Maximianus might have been guilty of the mistake himself). *iunctura* (*iuncturaq;* **A** [Heege says *fultura*]: a poor gloss. cp. Vulg. Cant. VII 1) B. 28 *astringens* (from *astringere* 31?): *abscingens* **F**, sounds very much more like the original reading,—with *clauderet* is especially striking — but it seems to occur nowhere else. 31 *terrebar* (see comm.): *pellebar* B.; *torrebar* Ellis. 33 *tua nunc me: tua sic me* B.; *tua summe* ("certain"—Huemer) Petsch.; *nimium me* vulgate. 33 *liquidi* (from *liquoris?*): *calidi* B. 41 *qua: quae* Wernsdorf: 47 *affuit ac: favit cum* B. 55 *stupui. quia tunc* (Broer. p. 35 sqq.). *stupuique. at tunc* Petsch.; *stupuique. iterum* B. *tunc verecundia: tantum vecordia* Ellis (citing Tac. Ann. IV xxii 4). *mentem* (see comm.); *motus* codd. omnes praeter **A** (B. and Ellis: cp. Ov. Am. II x 35. Perv. Veneris 87, and Eugenius Tol. Opusc. pars I carm. XIII 43, *omnia vitali privantur viscera motu*). 57 *flagrantia* **B F G L M P** (and Ellis): *virilia* (certainly from gloss in **A**, cp. **L**) Petsch. 59 *ignis: illis* vulgate (and B.). 60 *in medio: in tepido* B. 67 *placido:*

placito ed. vet. (and B.). *noli inquit: noli nunc* B. **68** *te renovante iocos* B. **71** *nudatus: versatus* **G** (from Prop. I xiv 21 ?) *heuque: ecce* B. **75** *voluptas* (see Broer. p. 39, who cites—from Forcellini—Liv. XXX xiv 6, 7 and Ter. Hec. 66): *voluntas* Wernsdorf. **79** *nos cessimus: successibus* B. **84** *opus: onus* Ommerenus (and B.). *recumbens: resurgens* B. **89** *deiectam: defectam* B. **99** *perfusa: suffusa* **F G M** (from Ov. Met. I 484 ?). **117** *desit: defit* B. **119** *haec: ut* B. *gemma micans rutilum non conferat aurum* (see comm.; the line may be corrupt by rewriting under the influence of Fortunatus I xii 15, *quo super effusum rutilans intermicat aurum*, but I think it will stand. See Broer. pp. 42, 43): *conserat arvum* (Lucr. IV 1107: on *arvum*, Verg. Georg III 136, and note common use of *fundus*, *arare*, ἀρόω in this sense; but with *gemma micans*, *conserat arvum* is intolerable) Petsch. (and Huemer). **120** *externum* (see comm.): *aeternum* **L** (and Wernsdorf; "that otherwise might perpetuate itself"); *alternum* Petsch. (and Huemer); *est arvum* B. **121** *loquuntur: coluntur* B. **122** *nostrum: faustum* B. **127** *subtracta: substrata* B. "**129-130** male post 146 traiecit B.: etenim post *sceptra* mundana Iovis imperium recte a poeta commemoratur."—Petsch. **138** *nunc his quae Veneris sunt inimica malis* (see comm.: so Wernsdorf reading *Veneri*): *pugnas quod poenis* (cp. **A**) *non es amica malis* B; *non est quod poenis non es amica malis* (Petsch.: but *nonnequod* of **A** is probably from *nonnunquam*, a gloss on *nunc*, and *poenis* from some attempt to explain *malis*): *nonne quod imperiis non es amica malis* Voigt; *non nequam technis, non es amica malis* Ellis (*technis* a favorite word of Ennodius). **139** *intendunt: inpendent* Withof. **140** *insidiae: insidias* (**P**) Voigt ("so dass nicht 5 Subjecte, sondern nur deren 3 mit den entsprechenden Objecten, *labores*, *insidias*, *damna*": see comm.) *rates: nives* most MSS. (Wernsdorf, B.); *neces* B.

VI 9 *attritum* (Prop. IV xvii 22).

COMMENTARY

I

The first elegy not only "draws a contrast between his life 'then' and 'now'," as Teuffel says, but voices a prayer for death, and calls old age a living death. This motif is very much more common in Latin and Greek poetry, and, in classic thought generally, than is supposed. Mimnermus's for prayer for dissolution differs in that it does not want death "now"; but, to quote only a single passage from Greek, Euripides Alc. 669, 670 (Menander 713 Kock), *μάτην ἄρ' οἱ γέροντες εὔχονται θανεῖν, | γῆρας ψέγοντες καὶ μακρὸν χρόνον βίου* | shows that the sentiment was a commonplace. In Latin literature, from beginning to end, the idea occurs, with no small wealth of paradox and verbal contrasts. So Ennius 170, 171 *senex sum; utinam mortem oppetam prius quam evenat | quod in pauperie mea senex graviter gemam;* Lucretius III 1046 *mortua cui vita est prope iam vivo atque videnti;* and cp. III 41 sq.; Propertius II xiii 50 *o mors cur mihi sera venis* (probably a verbal pattern—see vs. 2); Publilius Syr. 54 *bona mors est homini vitae quae extinguit mala*, 504 *quam miserum est mortem cupere nec posse emori:* Sen. Dial. IX v 5 *ultimum malorum est e vivorum numero exire antequam moriaris*, Troades 1171 sqq. *mors votum meum, | infantibus, violenta, virginibus venis, | ubique properas, saeva: me solam times | vitasque* etc.; Agam. 202 *mors misera non est commori cum quo velis.* ib. 996 El. *mortem aliquid ultra est?* Aeg. *vita, si cupias mori;* Lucan VI 724, 725 *ah miser extremum cui mortis munus iniquae | eripitur non posse mori;* Eleg. Nux 159, 160 *o ego cum longae venerunt taedia vitae | optavi quotiens arida facta mori!* CIL XIV 636, 16 sq. *numquam tristis erat, laetus gaudebat ubique | nec senibus similis mortem cupiebat obire;* Auson. VII ii 15–23; with the beginning of Christian literature the idea becomes more and more frequent, with all manner of variations on St. Paul's "life in death." But apart from this, after the Elegies, there is a strain traceable directly back to Maximi-

anus: Marbod's poem, "de bono mortis" (Migne Patrol. Lat. CLXXI p. 1712 D–1715) has very much the same spirit. An old Provençal poem, entitled "Boecis," seems to imitate the elegy.* Whether Charles d'Orleans consciously imitated this first elegy may be a question, but many of his poems might be cited as a commentary on it; so Chanson XVII (p. 34 of Champollon-Figeac's edition, Paris, 1842), with its refrain, "Je ne vueil plus riens que la mort," the dolorous Ballade CXXII (p. 217 ib.) has some lines that seem verbal imitations. In the English poetry of the sixteenth century,† the imitation can not be doubted. Cp. the song (supposed to be by Lord Vaux) printed in Tottel's Miscellany (p. 173, sq., in Arber's Reprint, London, 1870): "I lothe that I did loue, | In youth that I thought swete: | As time requires for my behove | Me thinkes they are not mete, | . . . . For age with stelyng steppes. | Hath clawed me with his cowche, | . . . . My kepers knit the knot, | That youth did laugh to scorne" (cp. 257); and in the same collection a "Comparison of lyfe and death" (p. 129 sq.). "The lyfe is long, that lothsumly doth last: | The dolefull dayes draw slowly to theyr date: | . . . So that I fele, in this great storme, and strife, | The death is swete that endeth such a life. | . . . The day of death were better of the two. | Death is a port, whereby we passe to ioy. | Life is a lake, that drowneth all in pain," etc., etc.; on p. 132: "Vpon consideracion of the state of this lyfe he wisheth death," ending: "Come gentle death, the ebbe of care, | The ebbe of care, the flood of lyfe, | The flood of lyfe, the ioyfull fare, | The ioyfull fare, the end of strife. | The end of strife, that thing wishe I: | Wherefore come death, and let me dye;" under the title "The louer refused of his loue imbraceth death"—"My youthfull yeres are past | My joyfull dayes are gone: | . . . My graue and I am one | . . . Desirous to be dedde. | My mischief to forgo." Compare too in Philip Massinger's "The Emperor of the East" (1631), Act V, Scene III, the following lyric: "Why art thou slow, thou rest of trouble, Death, | To stop a wretch's breath, | That calls on thee, and offers her sad heart | A prey unto thy dart? | . . . all that I can crave, | Is, quiet in my grave. | Such as live happy, hold long life a jewel; | But to me thou art cruel, | If thou end not my tedious misery; | And I soon cease to be," etc.

I 1 aemula: so Aen. V 415, 416 of *senectus*, Juvencus I 28 *a. aetas*. The word has, at the same time, a tinge of the late Latin

*See notes on 115 sqq., and 125 sqq.

†For earlier imitation, see notes to I 217.

meaning, *invida*—cp. Nemesianus Ecl. I 47) *mors invida*, Ausonius IV xxix 5 *invida . . . Lachesis properata*, Prudentius Cath. X 101, 102 *senectus . . . invida*, CIL III 3397, 5 *invida fatorum genesis*, VI 10731, 5 sq. *mors invida* III 1759, 3 *invidia fati*—and so, like *properare* is a play on the "premature death" of the stock epitaph, with some of the classic picturesqueness of the word and with the figure of the race-course; so *cessas* is oxymoric with *aemula* as well as with *properare*. **finem** Horatian: Carm. I xi 2. **properare**: Vergilian again,—IX 399; Seneca Herc. fur. 867 *quid iuvat durum properare fatum;* Silius It. III 382 *properatque senectus;* Ausonius XIX lxii 4 *properata dies;* CIL VI 4379, 6; 6932, 4; 25703, 6; 8023, 4; 11592, 8; 17196, 5; V 5279, 8—*aetas properavit;* IX 4437, 6 sq. *properantia fa*[*ta*]*;* III 3362, 11 sqq. *mors valde citata;* II 1413, 4 *properantur tempora fati;* IX 175, 2 sqq. *properarunt eripere;* XIV 3723, 5 sq. *immatura mors properata;* all these loci show that the word is technical of premature death. So too the curse in CIL VI 24800, 10 sq. *morte tardata vivas* | *aeger inops* shows that this is artificial borrowing from the tombstone; cp. note on I 149.

2 fesso: another semi-technical word, cp. CIL III 3351, 8 sq. *fessos sepelire parentes*. This is an additional reason for not adopting *effesso* or *effeto*. **tarda**, a set epithet for *senectus:* cp. Hor. Serm. II ii 88, Ov. Tr. IV viii 23, Tibullus II ii 19, Alc. Avitus V 396. Maximianus makes the descriptive adjective predicative. *t. venis* (Ov. Fasti III 350) is just "slow to come," and there is no need of emendation. For the idea of the distich cp. Luxorius (B P L M IV 497) 3, *et quotiens tardam quaeris celare senectam*.

3 miseram: Maximianus's frequent use of a word technical both in erotic and funereal elegy. **carcere**: the figure is old: cp. Plato Phaedo VI B ὡς ἔν τινι φρουρᾷ ἐσμεν (see Wohlrab ad loc.); Lucilius XXX 700 (Bähr; Müll 1) *mortalia claustra;* Lucan VI 721, 2 *claustra . . .* | *carceris antiqui*. So not of necessity Christian, though the following loci might seem to point to that: Fortunatus II vii 7, *vincula corporei dissolvere carceris optans;* Paulinus Nol. carm. V 37 *vincula corporis aegri* (from Auson. II iii 37 sq.); Juvencus I 192, 3 *quod carcere corporis aegri* | *deposito mortem liber requiemque videret* (see vs. 4); Prudent. Cath. X 23 *ceu carcere clausa ligantur;* ib. Hamart. 918 (of John on Patmos) *haec ille ante obitum membrorum carcere saeptus;* Tert. Apol. XVII ad fin. *quae* (i. e. *anima*) *licet carcere corporis pressa;* Ambros. XXXI (Daniel,

Thes. Hymnol. I) *nobis hic mundus carcer est*, | *te laudamus Christe Deus*, | *solve vincla peccatorum in te, Christe, credentium;* Petrus Dam. CXCIII (Daniel, l. l.) 21 *et ut carcerati nexu laetabunda solvitur;* Flavius CCVIII (Daniel, l. l.) 29 sq. *nexu solvuntur hodie* | *carnis ac cordis carcere.*

4 cp. Mimn. 210 αὐτίκα τεθνάμεναι βέλτιον ἢ βίοτος. **requies**, not so colorless here as in I 192, but another sepulchral commonplace—CIL XI 207, 5, 6 *poenam non sentio mortis* | *poena fuit vita, requies mihi morte parata est;* V 6128, 3 *requiesco;* XIV 2605, 4 *quiesco;* VIII suppl. 16463, 3 *quies;* VIII 9170, 2 *requiem;* III 124, 3 *requies;* and cp. IX 1164, 9 sqq., VIII 4447, VI 20674, XI 531, 13, X 777, 2. That the word is not necessarily ecclesiastical is shown besides by Sall. Cat. LI 20 *in luctu atque miseriis mortem aerumnarum requiem non cruciatum;* for a semi-ecclesiastical use cp. Ermoldus Nig. app. III (Epitaph. Himultrudis) 14 *fessa* (cp. vs. 3 above) *quietem quaerebam, ecce, sub hoc tumulo.* **velle** substantive, see I 8. **poena** comes from the same cant: Sen. Epigr. VII 7 *lex est, non poena, perire;* Herc. Oet. 930 sq. *interim poena est mori*, | *sed saepe donum; pluribus veniae fuit;* Agam. 233 *non est poena sic nato mori;* Luxorius (B P L M IV 498) 9 *nam poena est potius morbis producere vitam;* and cp. CIL V 5278, 5320, VI 11252, 12. Grupe (in Luetjohann's Sidonius, index verborum, s. v. *poena*) citing Sidonius Epist. VIII ix 5 says "*poena* significat nostrum Leid, Todesgefahr (cf. francogall. 'en peines')."

5 non sum qui fueram: see crit. app.; add to the loci there cited Ov. Tr. V i 40, Hor. Carm. IV i 3. **pars maxima nostri:** Ov. Am. III vii 69 *pars pessima nostri* would seem to show that *pars* = *mentula;* cp. Ov. A. A. II 584, Fasti I 437, Priapea VIII 1, XXX 1, XLVIII 1, Catullus LXIII 69, and, especially, Petronius Sat. 129 *funerata est illa pars corporis, qua quondam Achilles eram.* But at the same time there is a suggestion of the epitaph: CIL III 4487, 12 *pars iacet ipsa mei maior*, XIV 2709, 3 *hic situs est quondam Gelli pars maxima Phoebus*, Ennodius LXVII 2 *qui maior animae fuit portio frater in superis* etc., ib. CCXLI 1; and the verbal identity Verg. Georg. II 40. **sum . . . nostri:** for this jump from singular to plural cp. IV 5, 6; V 5, 9; 73, 74; 75, 76; 94, 95.

7 gravis, a set epithet of old age and death: Cic. de sen. II 4 (cp. Eurip. Herc. fur. 637, Crates (Stob. florifl. 98, 12) with same proverb), Seneca Oed. 594 *gravis senectus*, Avianus XXXIV 3, and El. I 248. So there is a double paradox in *lux gravis*, as *lux* is

figurative of life: Verg. Georg. IV 255, Aen. IV 31; and of joyful life: Catullus V 5.

8 possibly from Statius Theb. IV 617 *sors leto durior omni.* **funere** in this sense (cp. V. 83) is common in classic times and always: e. g., Verg. Buc. V 20, Aen. VI 429, Hor. Carm. III xv 4, Propertius IV xvii 10, III xxvii 1, Lucan IX 167, Ausonius IV xxiii 10, V iii 5, Corippus Joh. VI 360, VII 22, 37, Iust. 1, 144, 243, Sedulius Pasch. Carm. III 136; to say *funus=mors* is not exact, and beside takes no thought of poetical variations. **velle mori**: on the substantive use of the inf. (I 4, 8, 112, 115, 143, 178, III 92, IV 54, 64, V 152) see Wölfflin A L L III 60 sqq. *velle* has its classical force, and is not merely as often in "sermo plebeius" and later Latin, "begin, be about to": Ov. Tr. III vii 7 *vivere me dices sed sic ut vivere nolim*, Lucan IV 280 *perdant velle mori*, 485 *velle mori* (cp. 544), V 687 *voluisse mori.*

9-100 The description contained in these verses is again artificial, modeled on the narratives and autobiographies of the conventional tombstone (see Cholodniak "Tituli Narrativi" 911 sqq., "Tituli Autobiographi" 1061 sqq.) with the motif of Ausonius VI xxii 3, 4 *quo clarius istis | est genus, hoc mortis condicio gravior.* Compare, in general, CIL VI 10098, 6 sqq. *corpore in exiguo res numerosa fui | flectere doctus equos, nitida certare palaestra, | ferre iocos* etc., and Paulus and Petrus Carm. XXIII (P L Aevi Carol. I 67) 9 sqq,, beauty, wisdom, eloquence, hunt; and, more especially, CIL VI 9241, 4 *causarum orator honestus* (which shows Petsch. wrong when he says "cum oratoris munus non idem sit quod causidica"; though I think B. mistaken in putting 13, 14 between 10 and 11); VIII 1027, 5–8, poet, hunter, bon vivant, II 2314 hunter, VI 10097 (note especially 9), XI 627 and II 5839 of musicians, IX 4796, 19 *exemplum laudis vixi dum vita manebat.*

9 dum . . . maneret: another graveyard tag: CIL II 1399, 3, VIII suppl. 16463, XII 973. *dum* w. subj.: cp. CIL XIV 2224 b *dum viveret*, VI p. 389, 17 *dum vita maneret.*

10 The verse close is borrowed from the tombstones: cp. Aegilius app. II (P L Aevi Carol. II 117) 2 *qui dudum multis notus in orbe fui*, Alcuin Carm XCII ii (P L Aevi Carol. I 319) 4 *notus in orbe procul;* and cp. Orientius Common. I 368 *tempore et in toto nobilis orbe fuit.* On the exaggeration in *orbe*, cp. *provincia* 59, and note.

11 mendacia . . . finxi: no such reprehension in the expression as to prove Maximianus a Christian. Ausonius XVIII vi 1 sq

si qua fides falsis umquam est adhibenda poetis, Prudentius Apoth. 252 *nil falsum aut mendax divina vocabula fingunt* and Sedulius Pasch. Carm. I 22 *plurima Niliacis tradant mendacia biblis* are only verbal parallels. If *mendacia* is more than a development of the figure in *finxi*, and a paradox with *dulcia*, it is intended to convey disgust of the old man at such foolery.

12 titulus "= *laus*, *honor* cp. Ov. Met. VIII 433, X 602"—Heege, p. 28. **res . . . ficta** would suggest fables: Phaedr. prol. 7 *fictis iocari nos meminerit fabulis*, Avianus Ep. ad Theod. *quod in his urbane concepta falsitas deceat et non incumbat necessitas veritatis* (where Ellis's note and translation miss the point, I think.) Or could it be mythology? Aetna 74 *mendosae vulgata licentia famae*, ib. 76 *fallacia*, 79 *mentita vates*, Sedulius Pasch. Carm. I 22 (as cited above). It might be love adventures, cp. Ov. Tr. II 355 *magnaque pars mendax operum est et ficta meorum*. But it is better to take it of poetry in general, with the same pessimism as in *mendacia* 11.

13 perorata is Ciceronian, and cp. Propertius IV xi 99.

14 linguae praemia, cp. Ennodius LXXXV 6 *linguae palma*.

15 quae sums up logically the last three distichs. **defectis** (cp. 257, 264, 269) savors of the epitaph, e. g., CIL II 4137, 9 sqq. *mox exorta est sensim vigescit deinde sensim deficit;* and *immortua* is to the same end.

16 portio: "Kommt Klass. nur vor in dem bekannten *pro portione*"—Krebs, Antibarbarus, s. v.; but the use is common in the later period, e. g., Ennodius as cited on 5. Earlier than Juvenal (III 61)?

18 The text is that of the best MSS., and the meaning is more in accord with Maximianus's philosophic manner than the suggested changes would make it. Beauty is not necessary to pleasure, but he had even that. *quae vel si* may be a bit awkward, but it is by no means impossible, even in a better period.

19 The verse ending (cp. 99) is Ovidian—A. A. II 299—and a commonplace, cp. Columbanus (B. P L M III xxxiv p. 242) 44 *amor est pretiosior auro*. *fulvus* is a common epithet of gold: see H. Blümner, die Farbenbezeichnungen bei den römischen Dichtern (Berl. Stud. XIII 3) p. 116 sq. —The comparison is proverbial: Cic. de rep. III v 8 *iustitiam . . . rem multo omni auro cariorem*, and see Otto, Sprichwörter, *aurum* 1), where this verse is cited (though Maximianus does not occur In the "Stellenregister"). Note beside

that the figure is ecclesiastical as well: Vulg. Prov. XVI 16 *posside sapientiam quia auro melior est, et acquirere prudentiam quia pretiosior est argento*, I Petr. I 7 *ut probatio vestrae fidei multo pretiosior auro*. But the force of the simile here is not merely proverbial, it is the proverb of the epitaph, cp. Florus Lugd. carm. XIV 2 *purior argento, fulvo prettosior auro*, (the same line, with *pulchrior* for *purior*, in Marbod 1760, § 1602, C.).

20 micat: as in 30; this figurative use is rare, and of a piece with the poet's sensuousness throughout. Claudianus XXI (de cons. Stil. I) 284, 6 *virtus . . . maior in adversis micuit* is a near parallel; cp. besides Fortunatus II viii 42, ix 21 (not 19, as Leo's index says), 34 etc.

21 celeres sagittas, a stock phrase of Augustan poetry: Hor. Carm. III xx 9, Verg. Aen. I 187, V 485, IX 587.

22 The verse-ending is Ovidian: Am. I viii 92, III vii 2, ex P. II ii 14. On *petere* in this sense cp. Hor. Ep. V 10, Dracontius IV 47.

23 si placuit, after *si libuit* 21, has something the force of a refrain. Maximianus seems to strive for such monotonous effects—to give the coloring of age and feebleness: cp., for example, I 45, 155, II 43 ending in *-ere rebus;* I 128, II 32, V 114 *gratia* {*vera* / *tota* / *summa*} *perit;* I 196, 198 *quod* {*facit* / *sapit*} *ipse* {*timet* / *putat*}, with the after echo of *ipse* in the same verse-place 202, 203; I 216, 238 *corporis ossa* {*putes* / *vides*}; I 275, 279 *-ere casus;* I 212, 222, II 21, 34 *fuit ante* {*nihil* / *decoris* / *placet*}; II 38, 44 *quod memoretur* {*habit* / *erit*}; I 55, II 65 *-eranda senectus;* III 21, 25 *-imus ambo*. I 48, 49 with *-uisse* rhyme (so too II 57, 58); the diminuendo of I 119 and 179; and the leonine and ophite verses. **circumdare** (like *petita* 22) is technical: Verg. Buc. X 57 *Parthenios canibus circumdare saltus* (cp. Georg. I 140) and Nemesianus Cyneget. 303 *magnos circumdare saltus*.

24 prostravi: Dracontius V 2, Ilias Lat. 398; Verg. has *sternere* in same sense, Aen. I 191. **non sine:** Horatian—Carm. I xxiii 3, xxv 16, III iv 20, vi 29, vii 7, xiii 2, xxvi 2, xxix 38, IV i 24, xiii 27; Serm. I v 80, II iv 29, vi 59, viii 49, 87; A. P. 281. On *sine* with dissyllable in this verse-position see Zingerle, Ov. u. s. Verh., p. 19. *sine laude* may point to a reminiscence of Prudentius

contra Symm. II 142, 143 *ne torpens et non exercita virtus | robur inervatum gereret sine laude palaestrae.*

25 madidam . . palaestram: Heege cites (p. 27, Anm.) from Quicherat's Thesaurus a line from Statius as a parallel—*seu tibi dulce manu liquidas miscere palaestras.* The verse is Silv. III i 157 (Heege fails to give the locus) and *liquidas* is a conjecture of Markland for *Libycas* (retained by Vollmer.) Lucan IX 661 *liquidae palaestrae*, and cp. Prudentius Ham. 365 *sic Lacedaemonias oleo maduisse palaestras.* **si fors** same position as Verg. Aen. XII 183.

26 The meaning of the line is not that the wrestler "developed" mighty thews, as the French versions take it, but, as can be seen from Lucan III 695 *implicitis gaudent subsistere membris*, that he grappled with strong men.

27 anteire: note synizesis. **cunctos,** the acc. w. compound verb; cp. I 37, 118, 123. See Draeger, Hist. Syntax I § 169, 2 and 8.

28 cantus . . . melos: abundantia, see Sittl, die lokalen Verschiedenheiten der lat. Sprache, p. 92 sqq. on the "tumor Africus"; and cp. Sidonius Epist. VII x i *conspectus tui . . . contemplatione*, III i 1 *sanguinis iuncti necessitudo.* Ellis's plea for *melos* as an occasional word in later Latin (he cites one instance of its use) falls short of the full truth, as the following random citations will show: Naevius fr. 19, Hor. Carm. III iv 2, Ausonius IV xi 6, xxvii 2, V x 43, Fortunatus Carm. II ix 30, xxii 4, VII i 7, viii 28, xii 30, 112, X ix 52, Prudentius Cath. V 123, Dracontius I 5, Sidonius Carm. I 14 (vs. end), ep. IX xiii 2 vs. 7 (vs. end), Ennodius XXVI 14 (vs. end), Epithal. Laurent. (R. A L 211) 56.

29, 30 apparently proverbial: cp. Petronius 94 *raram fecit mixturam cum sapientia forma*, where the sense is rather different (see Mayor on Juv. X 297, 8).

33 That Sedulius Pasch. V 1 has the same verse-beginning neither proves that Maximianus was a Christian, nor that he copied from Sedulius. The like opening in Alc. Avitus VI 380 *has virtutis opes* makes it probable that the phrase is a poetic commonplace. **virtus** "= *vis;* cfr. 33, 47; V 147"—Giardelli. *tolerantia* is not common in the classic period, but occurs in Cic. Parad. IV 1, Quint. Inst. II xx 10.

34 insuperata seems ἅπαξ λεγόμενον; cp. *indivisa* (II 3), *inconcussa* (III 41).

35 vertice nudato: Wernsdorf compares Silius It. I 250 sq. (of Hannibal) *tum vertice nudo* | *excipere insanos imbris caelique ruinam.*

37 innabam . . . undas: see note on 27; here the use may be patterned on Verg. Aen. VIII 651, but such constructions are common in the later period—e. g., Sedulius Pasch. III 226 *superambulat undas.* **Tiberini gurgitis:** Pers. II 15 *Tiberino in gurgite* (same vs. place; cp. Verg. Aen. X 832). On the bath in the Tiber see Juvenal VI 523, Hor. Serm. II iii 291 sq.

38 "dubio=*periculoso*"—Petsch; this use is common enough: e. g., Sall. Cat. X 2, LII 6; of the sea especially,—Liv. XXXVII xvi 4 *fluctibus dubiis*, Gratius Cyneget. 174 *dubius pontus.*

42 The ellipsis of *me* as subj. of inf. is not so harsh since it may easily be supplied from the line preceding. **facere** w. inf. is common in the Vulgata; cp. Ellis's note on Avianus XXVI 10 and Thielmann (A L L III—1886, 180 sqq.); the construction goes back to Ovid: ex P. II vii 76.

43 "cessit, usato assolutamente nel senso del nostro 'restare' per 'restar meravigliato'", says Giardelli (p. 16), but this idea is sufficiently expressed by *stupuit*, and *cessit* here, as in 56, III 89, 90, is passive of *vincere. cessit ipse . . . Bacchus*, then, is the exaggeration of the eulogy (cp. Sil. It. III 615) and the tombstone,—*ipse* heightening the exaggeration, as it is used, especially with names of divinities, to express power and superiority: cp. Kiessling–Henze ad Hor. Carm. I iii 38 *caelum ipsum*—"*ipse* hebt oft das Überirdische hervor"; but Carm. III xii 8 *ipso Bellerophonte* shows that the use is broader—so too *ipse* in comedy of the master.

44 On the paradox cp. 56, 257, II 42, V 125; Hor. Epp. II i 156, Prop. III xi 15, Ov. Mett. IX 250, Fast. III 101, Rutilius Nam. de reditu I 398, and, with the same scheme, Sen. Herc. fur. 726 sq., *cuius aspectus timet* | *quidquid timetur.* **abit** after *cessit* and *stupuit:* this especial sort of "temporum varietas" is quite frequent in these elegies; cp. III 29, 31; 57–65; 80, 81; 85, 86; V 47–52, 81–85.

48, 49 For the rhyme *promeruisse: valuisse* see note on 23; and cp. Verg. Aen. III 282, 3 rhyme in *-isse* (same place in verse). The juxtaposition of *Socratem* and *Catonem* here almost proves that Hor. Carm. III xxi 9–12, in *Socraticis madet* | *sermonibus* brings the same charge against Socrates as against Cato—hence the use of *madet. Cato* is a proverb; see Sonny, A L L IX–1894, 57; and

rigidus is a common epithet for him: Martial X xix 21, Boeth. de cons. phil. II metr. vii 16.

50 Can the verse be intended as a citation from Cato, by confusion of Cato Dionysius and the earlier moralist? cp. Dist. II 21 (the reading as given by Wilbrand von Oldenburg—see C. Laurent, Phil. XII–1857, 759) *qui potu peccas tibi tute ignoscere noli* | *nulla etenim vini culpa est, sed culpa bibentis.*

52 cedebant: as 43, 56 etc.

53 pauperiem . . . amavi: a philosophical commonplace: Hor. Carm. III ii 1 *amice pauperiem pati;* so too *modico contentus:* Hor. Serm. II ii 110, Juvenal IX 9, Priap. LIII 1, Martial IV lxxvii 2, Paulinus Petric. de vita Mart. I 93 (same vs. place), Sedulius Pasch. praef. 5; and one of the commonplaces that became tombstone cant: Ephem. Epigr. VIII 148 *parvo conte]ntus iuenis*, and CIL IX 5659. Here with the pessimistic flavor, a sneer at the philosophy of youth. It seems better to take it so, for the cynicism of the first elegy does not allow of longing for the days that are gone. A somewhat similar motive in André Chénier's 16th Elegy (Poésies de André Chénier précédées d'une notice par H. de Latouche, Paris, 1884)—note especially (p. 103) "J'ai su, pauvre et content, savourer à longs traits | Les Muses, les plaisirs, et l'étude et la paix."

54 rerum dominus is possibly reminiscent of Hor. Carm. III xvi 25, as *nil cupiendo* seems plainly from vs. 22, 23 of that ode (cp. Ausonius XXII (app.) I 1 3), but *rerum dominus* is more grandiloquent—the epic style (Aen. I 282):—by a philosophic lessening of desire down to *nil* he had gained possession of the universe (*rerum*—the word carries the stress of the sneer, as the paradoxical contrast with *nil* indicates. **cupiendŏ:** on the quantity cp. Tibullus III vi 3 *medicando* (MSS.), Juvenal III 232 (where Mayor mentions this place; see his other citations). The "modal" gerund in this loose use is colloquial in origin; see Ellis's excursus on Catullus CX 6, 7.

55 sq. An apparent imitation in the lines "Time, cruel time, canst thou subdue that brow That conquers all but thee," in John Danyel's "Songs for the Lute, Viol and Voice," 1606 (quoted by Bullen—More Lyrics from Elizabethan Song Books, p. 117).

55 subdis, rare in this sense, nearly equivalent to *subicis* or *vincis.* **miseranda,** in this vs.-place, perhaps reminiscent of Ovid, cp. Zingerle, Ov. u. s. Verh., p. 14; but more likely commonplace.

56 The paradox common of death (cp. Seneca Herc. fur. 726 sq. and Vulg. I Cor. XV 26 sq.) is here applied to *senectus*, living

death; with a trace of the erotic paradox; cp. Reposianus 15 sq., 77 sq.; Maximianus is fond of combining phrases used both of love and of death, with a sneer at love and a compliment to death.

57 in te corruimus: again the complex figure, as *ruere* is used of death's disaster (cp. I 171, 277, 292 etc.; and Seneca Oed. 53, Ausonius XIV xxiii 3, CIL II 1413, 5; so Bion I 51 τὸ δὲ πᾶν καλὸν ἐς σὲ καταρρεῖ) and of love (e. g., Hor. Carm. I xix 9, Manilius III 655, Nemesianus II 3). **fatiscunt** not merely = *deficiunt*, but with the figure of 173, as seems certain from Prudentius Cath. X 95 sq. *nec post obitum recalescens | compago fatiscere novit*. *fatiscunt* is a Vergilian verse-end: Georg. I 180, II 249, Aen. IX 806.

58 conficis technical: Aen. XI 85, and, in the sense of *occidere*, 824.

59 provincia: the exact meaning of the word is unknown. Giardelli (p. 14) says, very boldly, "= *civitas*," but there seems no evidence of such a use. With my theory of the practically unlimited use of the epitaph as a model, it is possible that an explanation may lie in the lines (R A L 722 9 sq.) *te coluit proprium provincia cuncta parentem, | optabat vitam publica vota tuam*. At any rate the exaggeration can best be explained as imitation of the style of the tombstone, and *provincia* is used rather than a more definite word to give an idea of the young man's popularity, in something the same way that Dante, in the Vita Nuova, speaking of Beatrice's death, quotes "Quomodo sedet sola civitas." Or could the reference be to a social furore over the young man in some provincial office he held? It is not necessary to make the scene of 59, 60 the same as that of 63 sqq., though all the critics have done this, and so created, to a large degree, the difficulty in *provincia*.

60 sociare is classic: Verg. Aen. IV 16, VII 96, Tibullus III iii 7, Ov. Mett. X 635, Her. III 109, Stat. Theb. I 460, 574 etc.

61 resoluto—the figure of the next line, cp. Tibullus I ix 83.

62 vincula grata pati: cp. IV 16 *vulnera gr. p.* Another of the hackneyed erotic paradoxes: Hor. Carm. I xxxiii 14, IV xi 23 sq., Tibullus I i 55, Fortunatus VI i 29 *vincula cara subit*.

63 ibam probably a common verse beginning—after Hor. Serm. I ix 1; so Comoediae Horatianae T. P. 1 *ibam forte via* etc. **venali:** see crit. app. The idea seems to be that he was up for sale, but no one could bid high enough. Ellis suggests that the word may refer to Antonius as the poet's name, cp. Anth. Pal. XI lxxx. *venali* has special force by its collocation with *Romam*—a

learned play on the old proverb *omne Romae* | *cum pretio* (Juvenal III 183 sq., cp. Sallust Cat. X 4, Jug. VIII, XX 1, XXVIII 1, XXXV 1, Petronius CXIX 41).

65, 66 Note the interlocked alliterations. **erubuit vultum:** for the acc. cp. Propertius III xiv 20, and, in pass., Hor. Carm. I xxvii 15.

67 sq. Verg. Buc. III 65 *et fugit ad salices, et se cupit ante videri* (69). Hor. Carm. I ix 21–24 *nunc et latentis proditor intimo* | *gratus puellae risus ab angulo* | *pignusque dereptum lacertis* | *aut digito male pertinaci.* Milton, in his Latin poems (Eleg. I v) has *iamque latet, latitansque cupit male tecta videri* | *et fugit, et fugiens pervelit ipse capi*—nearer Maximianus than Vergil or Horace. On *male* cp. Prudentius praef. 14, contra Symm. II 454, Apoth. 150; often in Ennodius, see index in Vogel's edition, s. v.; *male pertinax* in Ennodius (II v, XXXII i, XCV ii) has the meaning Bentley gives in the passage in Horace. Ellis thinks the rhymes *subridens : effugiens : volens* "unpleasantly accumulate the jingle": but see my note on 23. And his criticism is met besides by the following cases of "accumulated" rhyme: I 38, 39, 40 *dubio : freto* | *exiguo : somno* | *modico : cibo* (after a line with the rhyme *gelidas : undas*); II 49, 50 *solitis : rubetis* | *rabidis : feris;* V 103, 104 *exposito : plango* | *assueto : officio;* V 89, 90 *deiectam : plangam* | *feram.*

71 gratus: technical in erotic poetry (e. g., Hor. Carm. III ix 1, Propertius I xii 7) and in epitaphs (CIL VI 10097, 9 *gratus eram populo*).

72 omnibus: for like break at end of first foot in the pentameter cp. I 196, III 84, IV 8, V 48. Like *cunctis*, the word is the exaggeration of the graveyard style; see notes to 10 and 59 and Kraseninnikow's restoration of CIL IX 1764, 3 (Cholodniak, p. 419) *vixi qua potui karus fu[i ego omnibus].* So *generalis* must be taken as in Paulus and Petrus Carm. XXIII (P L Aevi Carol. I 67) 28 *tu generalis amor.*

74 pectore durus eram: copied by Marbod "dissuasio amoris Venerei" (Migne Patrol. Lat. p. 1655 A) *pectore nunc duro;* cp. notes on 90, 97.

76 Cp. Lucan V 806 *viduo tum primum frigida lecto.* On *viduo* cp. Catullus VI 6, Ov. Am. II x 17, Her. I 81; *frigidus:* Hor. Carm. III vii 6 sq., Ov. Her. I 7.

79-86 Cp. Ov. Rem. Am. 327 sq., which counters A. A. II 657 sqq.

82, 82 The golden mean. The lines are almost in Ausonius's manner: XIX lvi 5 sqq. So too Martial I lvii *qualem, Flacce velim quaeris nolimve puellam? | nolo nimis facilem difficilemque nimis, | illud quod medium est atque inter utrumque probamus;* and Gellius N. A. V 11, with the same philosophic principle, is more utilitarian —*inter enim pulcherrimam feminam et deformissimam media forma quaedam est . . . qualis ab Q. Ennio in Melanippa perquam eleganti vocabulo "stata" dicitur . . . Ennius autem . . . eas fere feminas ait incolumi pudicitia esse . . .*

83 sq. "fortasse interpolatio lectoris v. 82 lascive interpretantis"—B. But quite as likely the lines are original. **mater amoris:** Ov. Am. III i 43; Dracontius VII 10 *mater amorum.*

85 sq. Martial XI c *habere amicam nolo, Flacce, subtilem, | cuius lacertos anuli mei cingant, | quae clune nudo radat et genu pungat, | cui serra lumbis, cuspis emicet culo. | sed idem amicam nolo mille librarum. | carnarius sum, pinguiarius non sum.* (86 seems imitated from the last line). **carnea** is a word of the Christian period, it is true, but to say, as Manitius does, that *carnis . . . carnea* "ist specifisch christliche Ausdrucksweise," seems unwarranted.

89, 90 "Rose and white" is a commonplace: Ennius 355, Verg. Aen. XII 68 sq., Propertius II iii 11 sq., Ov. Am. II v 37, Mett. III 483, IV 332, Dracontius VIII 519, *candida sic roseo perfundens membra rubore* (same words at beginning and close of verse as here), Fortunatus VI i 108 sq., *lactea cui facies incocta rubore coruscat, | lilia mixta rosis,* ib. II ix 24, Epithal. Laur. et Mariae (W. P L M IV 490) 31 sq. **vernarent:** this use seems rare, but cp. CIL IX 4756, 7 *flore genas tenero vernans* and Comoediae Horatianae T. P. 37 *vernabant roseae circum caput inde coronae,* where there may be imitation from this verse; so, too, Marbod 1718 A *cum in candoris vernabant luce rubores.* To say, as Petsch. does, that *rosis* = *roseo colore* misses the poetry of the line.

91 Perhaps this gives added point to *rosea cervice refulsit* in the theophany of Verg. Aen. I 402.

92 An imitation of Tiberianus (P L M IV 264) I 10 *aureo flore eminebat cura Cypridis rosa* (?) Of direct evidence that the rose is Aphrodite's flower there is little: see Pausanias VI xxiv 7 ῥόδον μὲν καὶ μυρσίνην Ἀφροδίτης τε ἱερὰ εἶναι; and Philostratus Epp. (ed. Kayser, 1871, vol. II, p. 225) I Ἀφροδίτης βαφήν and 3—the flower of love, once a young man, and (ib. p. 250) 55 ὄντως τὰ ῥόδα Ἔρωτος φυτά, καὶ

γὰρ νέα, ὡς ἐκεῖνος, καὶ ὑγρά, ὡς αὐτὸς ὁ Ἔρως καὶ χρυσοκομοῦσιν ἄμφω κα τἆλλ' αὐτοῖς ὅμοια. The indirect evidence is fuller, and nearly conclusive: e. g., *ῥόδον* is used of the pudenda muliebria; in Latin *rosa* as a term of endearment (Plaut. Asin. 664, Bacch. 83, Men. 191*) points in the same direction, when we notice that the other words of the same class (*pullus*, *passer*, *columba* Plaut. Casin. 138, *aniticulum*, *columbulum*, *hirundinem*, *passerculum* Plaut. Asin. 692, sq.) are all of birds sacred to Venus; cp. besides, Ov. Am. I ii 40, Mart. VII lxxxix 1, 4 *felix rosa . . . sic te semper amet Venus*, Ausonius VIII 77—rose born from Cupid's blood, ib. 88 *roseo Venus aurea serto*, Auson. incert. (de rosis nacentibus) XXII ii 18, 21 *sideris* (i. e. *Aurorae*) *et floris* (i. e. *rosae*) *nam domina una Venus.* | . . . *communis Paphie dea sideris et dea floris*, ib. 49 sq., the original of Herrick's "Gather ye rosebuds while ye may," where *rosae* are gifts of Venus; and note the two poems of Florus (X and XI in L. Müller's Rutilius), one de rosis, and the other beginning *venerunt aliquando rosae*—cp. Rossetti's "Mary Magdalen eat the door of Simon the Pharisee": "Why wilt thou cast the roses from thine hair? Nay, be thou all a rose." —Nearer Maximianus's own time Prudentius contra Symm. II 524 has *Idalias nisi forte rosas.* —Does the strange gloss in the Hermeneumata Leidensia (Goetz, Corpus Gloss. Lat. III, p. 3, 22) *ροδισια veneratim* point the same way? Or should we read [*αφ*]*ροδισια*? —For the rose in Greek art, as an emblem of Aphrodite, see J. J. Bernouilli, Aphrodite, Leipzig, 1873, pp. 25, 31, 32, 82, 263.

93 aurea: the fashionable color in Augustan times, especially with filles de joie: Hor. Carm. I v 4 *flavam . . . comam*, ib, II iv 14 *Phyllidis flavae* (contrasted with *beati parentes*) Ov. Am. I xiv 9 and Mett. XV 316, of artificially golden hair, Juvenal VI 120 *et nigrum flavo crinem abscondente galero* (of the Augusta putting on the habit of a *meretrix*), Petronius 110 *flavum* (*flavicomum* vulgo) *corymbion.* But *demissa*, used of modesty (cp. Stat. Silv. I ii 12 *lumina demissam et dulci probitate rubentem*—of the bride) and *ingenuis* in the next line would seem to show that *aurea* is natural color here. *aurea caesaries* is verse-beginning Verg. Aen. VIII 659. **lactea** –"vom Nacken Verg. Aen. X 137, Maximian. I 93"—Blümner (die Farbenbezeichnunzen bei den röm. Dichtern, Berl. Stud. XIII 3 p. 40), so, too, Aen. VIII 660, Statius Silv. II i 50, and Martial lxxxi 6 *lactea colla.* The entire distich sounds very much like an adaptation of Statius Silv. II i 41 sq. *o ubi purpureos suffusus sanguine candor*

*Not Curc. 103, though Lewis and Short cite that locus.

(cp. 89, 90) | *sidereique orbes radiataque lumina caelo* | *et castigatae collecta modestia frontis* | *ingenuique super criues*, etc. It seems to be imitated in Comoediae Horationae N. S. 42 *caesaries flava volitat per eburnea colla.*

94 ingenuis: Juvenal XI 154 *ingenui vultus*, Mart. III xxxiii 4 *si facie nobis haec erit ingenua*, together with Hor. Carm. I xxvii 16 sq. *ingenuoque semper* | *amore peccas* show that the young man had a very unusual nicety of taste. So *libera* in 95.

95 nigra . . . nigra offends B. and Petsch. — see crit. app. But the repetition is Horatian: Carm. I xxxii 11 sq. *Lycum nigris oculis nigroque* | *crine decorum*, A. P. 37 *spectandum nigris oculis nigroque capillo.* And Catullus XLIII 2 speaks of black eyes as a sine qua non of beauty. The lengthening *-ā frons* is best explained (with Lekusch) as due to the break in the sense; on the other hand cp. Catullus's practice, e. g. IV 9, 18; and Ausonius VII xi 1, XI xv 6, XII xiv 19. —Not *s. et frons*, as Schepss cites (p. 7, Anm. 6)— his citation from Luder's poem to Frederich (*nigra supercilia, frons libera lactea cervix,* | *aurea nempe coma est, lumina nigra quidem*) should have led him from the vulgate.

96 urebant animum: borrowed in Comoediae Horatianae T. P. 40 *urebant animos.*

97 flammea: of color the word is rare — see Blümner (as above, p. 207) who cites Claudianus de raptu Pros. III 89. The word, as used here, may be part of the fire figure of love, and so suggest "hot with desire," "kindling love;" cp. Claudianus Carm. min. XXV 20 *flammea lascivis intendunt spicula Faunis.* Marbod (Migne Patrol. Lat. CLXXI p. 1655 A) seems to imitate Maximianus: *egregium vultum modica pinguedine fultum* (cp. 85) | *flammea labrorum libamina subtumidorum*, and (ib. 1718 A) *labra flammea.* Rossetti is fond of the same figure: cp. House of Life, Sonnet XVI "her mouth, . . . lit With quivering fire," Sonnet LIV (beginning of sestet, of "Vain Longing") "Also his lips, two writhen flakes of flame, Made moan." Sonnet IX (not in the collected works) "yet still their mouths burnt red Fawned on each other. **modicum** is a saving clause as Wernsdorf notes, quoting Moretum 33 *labroque tumens* of the old negress. The adverbial use is rare: Apuleius Mett. VI, Vulg. Johan. XIII 33.

98 gustata. cp. Lucr. V 179 and Cic. Tusc. I 93 for this sense: even closer is Longus Past. lib. ii 11 γευσάμενοι τῆς ἐν φιλήματι τέρψεως. **basia,** though common in Catullus, is not found in Tibul-

lus or Propertius, but turns up again in Martial; probably it belonged to the every-day speech.

99 tereti collo: a commonplace, Ov. Mett. X 113. The extravagance of the distich is common in the epithalamies: R. A L 897, 24 *cum teretes digiti dent pretium lapidi*, Epithal. Laur. et Mariae (W. P L M IV 490) 36 *nam tibi non gemmae, sed tu das lumina gemmis*, Comoediae Horatianae N. S. 43 sqq. *auro vestita fuit auro pulcrior ipsa* (cp. ib. T. P. 292) | *pulcra manus superat quod gemma decoris habebat.* | *quid referam multa?* (101).

101 singula at line-beginning to break up a preceding catalogue, cp. Ov. Am. I v 23, Martial XI viii 11. **turpe seni:** the collocation is common (I 177, 270, V 118); probably Ov. Am. I ix 4 *turpe senex miles, turpe senilis amor* had become an every-day proverb.

102 crimen habet: cp. I 179 and Lucan VIII 118 *haec iam crimen habent.* Petsch. says "crimen = culpa," Giardelli, "= vituperatio;" such an equational method is justifiable, if ever, only to compare late and classical usage—here the passage from Lucan (with Publ. Syr. 29 *amare iuveni fructus est, crimen seni*) shows it entirely out of place, as the use is classical.

103, 104 apparently proverbial; cp. Plaut. Bacch. 129 *non omnis aetas, Lyde, ludo convenit.*

105 levitate . . . gravitate: cp. 23, and note.

106 inter utrumque: an Ovidian verse-beginning; A. A. II 63, Mett. II 140, VIII 13, 206, Tr. I ii 25. **iuvenile decus:** I 9.

107 On the ellipsis of *esse*, cp. that of *quo* I 218, *me* II 10, 57, *eam* II 26. The elaborate chiasmus and the variation of *decet; fit clarior* is in the true rhetorical style. **tristis** may mean just "sober" (CIL III p. 962, n. 2 *senem severum semper esse condecet.* | *bene debet esse povero qui discet bene*), but the word is almost technical as the opposite of *iucundus* or *gratus*, and so means "unfit for love" and "without love's joys:" cp. Martial X xlvii 10 *non tristis torus et tamen pudicus;* hence is a stock word of old age: cp. CIL VI 23818, 6 (of a child dead at seven) *nec mihi grata satis fuerat, nec tristior aetas.*

109 sqq. With the description of old age which follows cp. Aristotle Rhet. II xiii, Juvenal X 188 sqq.

109 The verse-beginning may be from Ov. Tr. III xi 72, but the sentiment is commonplace—El. II 23 sq., Verg. Buc. IX 51

omnia fert aetas. **volubile tempus:** Ov. Am. I viii 49 *volubilis aetas* (vs. end).

110 quaque apparently used loosely for *ulla* — cp. II 17, IV 42.

111 sqq. Cp. Vulg. Job III 20, 21 *quare misero data est lux, et vita his qui in amaritudine animae sunt? qui expectant mortem et non venit, quasi effodientes thesaurum*, etc.

111 gravis: cp. I 7 and note. The verse sounds like an imitation of Martial, XI lxix 7 *non mihi longa dies nec inutilis abstulit aetas.*

112 vivere: mori (cp. 113, 114, 115 *vitae: mors: mori: mors*). *posse mori* would seem at first sight a direct imitation from Ovid (A. A. II 28, Mett. II 651, Tr. I i 34) or Lucan (VI 725), but CIL VI 29629, 3 sq. *vixi dum fata sinebant | si tamen haec vita est, tam cito posse mori* shows that the phrase had become a graveyard tag.

113 condĭcio: Lekusch says (p. 261 Anm. 10) "Etwa infolge des Strebens, Wort- und Versaccent in Einklang zu bringen."

114 cp. Seneca Ag. 611 *o quam miserum est nescire mori* and (one of the few Biblical parallels of any value) Vulg. Eccles. VIII 8 *nec habet potestatem in die mortis.* **arbitrio humano** has theological tang, but this is a mere accident.

115, 116 Cp. Seneca Herc. Oet. III *nunquam est ille miser cui facile est mori*, ib. 122 *felices sequeris, mors, miseros fugis*, Troades 954 *prima mors miseros fugit*, Phoen. 259 *mors quoque refugit*, Avianus XXXVI 17 sq. *est hominum sors ista magis felicibus ut mors | sit cita cum miseros vita diurna necat*, Corippus Joh. VI (VII) 178 *dulce mori miseris*, and CIL V 7917, 5 sq. *o miseros homines! vivunt, qui vivere nolunt, | vivere qui debent, fato moriuntur acerbo.* Prudentius (describing hell-torments) Ham. 837 sq. has the same notion—*mors deserit ipsa | aeternos gemitus et flentes vivere cogit.* There is possibly a reminiscence in the Provençal poem, Boecis, (Crescini: Manualetto Prov., Verona, 1892, p. 5) 125 sqq. "E la morz á epsa ment mala fé: | l'om ve u ome e quatiu e dolént, | . . . e dunc apella la mort ta dolza ment, | crída e úcha: Morz, a me quar no vés? (El. I 2) | ellas fen sorda, gens a lui non aténd: | quant menz s'en guarda, no sap mot quan, los prént."

117, 118 For the oxymoron, "living death," cp. VI 12. **olim** "= iam dudum" says Petsch. Apuleius Mett. X xv ad fin. (p. 263, l. 17 ed. van der Vliet) *non olim*, ib. X ix ad in. (p. 229, l. 6 ed. van der Vliet) *non olim.* **Tartareas:** cp. I 150.

119 căligant but *cālīgine* I 419.

120 certa " = *quaedam*, Petsch. and Giardelli (p. 2) but the word has full force; its use is proleptic, nearly adverbial.

121 nullus . . . nulla: like *minor . . . minor* in 119, the monotony of old age, see I 23 and note. **grata voluptas** Ovidian: A. A. I 347, II 687.

122 On *expers* w. abl. see Dräger, § 240 f.

123 Ov. Tr. I v 13 *quam subeant animo meritorum oblivia nostro.*

125 opus, with a hint of the technical use of the word, as *consurgit* shows.

126 Ov. Tr. IV i 4 *mens intenta suis ne foret usque malis* is a closer parallel than Tr. I ii 32 *ambiguis ars stupet ipsa malis;* so, though the verse may be a patchwork of the two, there is no good ground to read *ars stupet* with Owen.

127 Verg. Buc. I 77 *carmina nulla canam.* The second half of the verse may be (Giardelli) reminiscent of Ov. ex P. IV ii 29 sq. *scribendi nulla voluptas | est mihi.* For the assonance cp. Verg. Buc. VIII 69–72 *carmina, carminibus, cantando, carmina,* Tibullus I viii 17 sqq. *carminibus, cantus* (thrice at vs. beginning): it gives a sing-song effect, here of the music, there of the charm.

128 cp. II 32, V 114 for verse-ending: see 23 and note.

129 blanda poemata would naturally mean love-poetry (cp. 11 *mendacia dulcia,* 12 and note); if any stress be put on the adjective (cp. *blandum opus* IV 56), but it is quite possible (as in 12) to take it of verse in general, with a sneer " pretty poems "—for the dramatic fiction is that the old man is not now writing poems, but merely telling his woes. **fingo:** cp. I 11 and V 17.

130 Broer. takes *haud* with *rabidis.*

131 species " = pulchritudo "—Petsch. This force is classic: (see Forcellini, s. v. 4). Maximianus has it I 212, V 17.

132 formae mortuus: " *mort.* . . . mit Genet. Konstr. nach Analogie der adiectiva relativa."—Heege, p. 31. Giardelli is right in saying, (p. 8 III c) " *mori* e *vivere* sono construiti con un dativo che potrebbe chiamarsi di relazione: I 132 *formae mortuus;* cfr. I 15 *immortua membris;* II 22 *meritis vivere criminibus.*" The construction seems an extension of one that is common enough in classic times: e. g. Sen. Epigr. (B. P L M IV 61) 18, 8 *uni vive tibi; nam moriere tibi* (so Sedulius Pasch. IV 290 *ipse sibi moriens*), Publ. Syr. 536 (Ribbeck) *qui sibimet vivit, aliis merito est mortuus.* One stage

in the change is to be marked in the Vulgata: e. g. ad Rom. VI 2 *mortui sumus peccato* (so ib. 10, 11). The meaning of the line is the same as the preceding, I think, though it might refer to blindness (cp. Sedulius Pasch. IV 33 *extinctae poscentes munera formae*).

133 *inficere* with same sense in II 26, IV 29, Hor. Ep. VII 15, Tibullus I viii 42, II ii 20, II iv 32, Ov. Tr. IV viii 2, and Corippus Joh. III 98 (*inf. hora*, vs. end).

13_ Ov. Tr. III 1 55 *exangui . . . colore*.

13_ aret: cp. Verg. Georg. III 501 sq. (of "fell-ill") *aret* | *pellis*, etc. On the entire line cp. Corippus's famine scene, Joh. V (VI) 321 sqq. *macies iam coutrahit artus*, | *ossaque nuda rigent siccis tenuata medullis.* | *stringuntur nervi, cutis aret, lumine merso* | *infectae pallore genae*, and Boeth. I metr. I 13 *et tremit effeto corpore laxa cutis;* so Orientius Comm. I 427 *laxa . . . pelle.* **stant** a "stronger *sunt*," as the commentators on Verg. Buc. VII 54 say.

136 uncae manus: Verg. Georg. II 365 sq. *scăbida* seems a new formation.

137 quondam . . . nunc is the motif of a good part of the elegy. **fonte perenni**: apparently commonplace: Ov. Am. III ix 25 (at vs. end), Ep. VIII 64, Prudentius Apoth. 885 (vs. end), Sedulius Pasch. IV 224 (of Jacob's well) *fonsque perennis aquae.*

138 deplangunt, the word is not common, but Ovid uses it Mett. IV 546, XIV 580. **poenas**: cp. I 4. **nocte dieque** same position IV 18.

140 silva may be a reflex figure, from *comae* of trees (for which, beside the classic loci, cp. Ennodius I vii, Corippus Anast. 14, Just. I 323, II 323) or *supercilium* used of scenery (—this, too, in the later period, e. g. Sidonius Carm. XVIII 6, Epp. II ii 8, III iii 4, xii 2). In much the same way Eurip. Alc. 429 uses φόβην (usually "foliage") of a horse's mane. Juvenal IX 12 sq. *vultus gravis, horrida siccae* | *silva comae* may have been a model here. **hispida**: cp. Sidonius Ep. I ii 2 (describing Theoderic) *geminos orbes hispidus superciliorum coronat arcus.*

141 Ellis wants to read, with an old German edition, *condantur* because of *velut.* Can not *inclusi* be the verb governed by *velut?*

142 cp. Ov. ex P. II viii 22 *torvaque nescio quid* for the apparent pattern. **quid heu**: for lengthening before *h*, see 209 and note. **furiale** adverbial: cp. Statius Theb. VI 407, Claudianus XXVI (de bello Goth.) 326 *incedit furiale*, XXXVI (de rapt. Pros. III) 130 *ferale gemiscunt*, Corippus Joh. II 32 *furiale fremens*.

144 hominem, humana: for the repetition cp. I 156, 159, 160, 200 (so Ov. Am. I viii 80). For the meaning, see Sedulius Pasch. Carm. III 89 seq. (especially 91—but the whole passage is full of the coloring of this Elegy;—of the man let down through the roof to be healed) *ecce aderant vivum portantes iamque cadaver | bis bina cervice viri lectoque cubantem | vix hominem, cui vita manens sine corpore usu | mortis imago fuit, resolutaque membra iacebant | officiis deserta suis, fluxosque per artus | languida dimissis pendebant vincula nervis.*

145 duplex: a double letter (M or H) (?)—or predicatively used.

149 possibly of blindness, as Wernsdorf says (on Symposius Aenigm. XXI *nox est ipse dies*—of the mole) if *nocte* be read; cp. Sedulius Pasch. Carm. IV 253 *in lucem sine luce ruit* (of blind man). But *morte* seems better; *dies* is doubly contrasted with it and with *caligine caeca.* **eripitur:** especially used of premature death (so in Greek, εἵλετο, e. g. Anth. Pal. VII xliv 1): cp. Cic. de amic. 102 *Scipio . . . subito ereptus* Propertius I viii 1 *eripitur nobis iam pridem cara puella;* and in the epitaph, *rapere*, e. g. CIL II 1504, 5; III 1228, 10 sq.; 1759, 3; 3351, 6 sq.; 3397, 2 sq. *rapta de luce serena;* V 3996, 14; VI 5953, 4 sq.; 6986, 6, 8; 7243, 3; 9118, 7; 12056, 8; 15806, 7; 17518, 2; 23629, 7; 25871, 5, 7 sq.; 27383, 11, 19; 29426; X 8131, 2; *eripere*, CIL II 391, 16; 3475, 4; V 1027, 2; 3403, 10 sq.; 4754, 10; VI 6319, 4; 12652, 23 sqq.; 19007, 21; 19747, 5; 20070, 4; 20370, 5; 21151, 17 *ereptam lucem;* 22804, 3; 23036, 5; 24049, 4; 24502, 7; 25369, 8; 25808, 9; 30110, 4; 30164, 3; VIII 2952, 4 sq.; 15987, 5 sq.; IX 2825, 6; 6315, 3, 5; X 4486, 9; 6009, 8; XII 912 *inspexi lucem subitoque erepta est mihi* (of a child of four); XIV 3865, 10 sq. *erepta luce.* Ausonius uses both words in the same way: IV xxiii 9 sq. *raptam . . . . | heu non maturo funere*, and V iii 5 *eripuit patri Lachesis quem funere acerbo.* The funereal character of the phrase must be considered established: cp. *properare* I 1—in both places death is "premature" because it comes while the man is still in life. **caligine caeco:** Lucretius III 304 (genitive), Catullus LXIV 207 and Verg. Aen. III 203 (ablative), and, at verse-end, Lucr. IV 457, Verg. Aen. VIII 253, Ilias Latina 308, Prudentius contra Symm. I 400.

150 Tartareo "= horrido, tenebroso"—Giardelli p. 16; but the word means "infernal," and has direct reference to death.

151 talia quis demens: Verg. Aen. IV 107.

153 subeunt morbi: Verg. Georg. III 67 *subeunt morbi tristisque senectus* (Nemesianus Cyneget. 117 *namque graves morbi subeunt segnisque senectus* and Alc. Avitus Poem. III 317 *tum tristes morbi et varii subiere dolores*). The skeleton of the distich *iam subeunt* . . . | *iam* is Ovidian: Tr. IV viii 3 sq. On *subeunt* of stealthy, gradual approach, cp. Ov. Mett. I 114, 129, Tr. IV iii 23, Lucan VI 531 *mors invita subit*, Silius It. II 628.

154 dulces epulae: Hor. Carm. III viii 6.

156 vivere: in the technical sense of the erotic poetry.

157 Verg. Aen. II 726 *et me quem dudum non ulla iniecta movebant* seems the pattern; but there is no more reason to read *non ulla* here than to replace *nocebant* by *movebant*, for Maximianus seldom imitates, exactly, more than a half verse from one source. *nocere* w. acc. is common in the Vulgata.

158 cp. I 248.

160 The break in the sense makes the hiatus less harsh. But I 272 has *senium aspera* without elision. Catullus may have done the same thing: cp. LXVI 48, LXVII 44, XCVII 2.

162 fastidita: a favorite word with Ovid: e. g., Tr. I vii 32, II 120, ex P. IV i 19. **f. iacet:** so (at vs. beginning) Lucan VII 845. *iacet* "= est" says Giardelli, p. 16, but it doesn't any more in Latin than in English. **quae modo dulcis erat:** same movement as I 212 *quae fuit ante manat.*

163 The combination of Venus and Bacchus is quite common: e. g., Hor. Carm. III xviii 6 sq. *Veneris sodali* | *vina craterae*, R. A L 157, 2 *munera post Bacchi sit tibi pulchra Venus*, 813, 28 *hortante Venere et Baccho*, Cato dist. IV 30.

164 fallere: technical of "tricking love's woes": (e. g., Verg. Aen. IV 85, Hor. Serm. II vii 114, Ov. Tr. III ii 16, V vii 39, Nemesianus I 59. On its adaptation see note on I 56. **damna:** I 170, 281, V 86, 140; the word is used technically, both of love and of death.

166 cp. Ov. A. A. II 114 *fit minor et spatio carpitur ipsa suo.*

170 magis: Ellis says is not a double comparative, but "rather"—i. e., instead of being helped. So *potius* 70 means "rather than because she was well hid." Petsch. thinks that *magis* is a substantive "pro *urna*," which seems very unlikely.

171 On the architectural figure cp. I 260, and Plautus Epid. 82 *tantae in te inpendent ruinae nisi suffulcis firmiter*, Ov. Tr. I vi 5, V xiii 8, ex P. II iii 60, Lucan VIII 528, Corippus Joh. I 51 *tantam*

cupiens fulcire ruinam (Claudianus VIII 460 has *f. ruinam* at verse end). The figure was probably a commonplace; see Marbod, 1650 A *tu ruinam nostram fulci* | *pietate tua dulci.* **non secus** is a frequent verse-beginning; e. g., Verg. Georg. III 346, Aen. VIII 243, 391, X 272, XII 856, Ov. Mett. II 727, VI 455, XV 180, Lucan I 303, Statius Silv. I ii 159.

173 donec longa dies: Verg. Aen. VI 745. On *longa dies* in this sense cp. El. II 17 (same vs.-place), Aen. V 783, Tibullus I iv 17 sq., Ov. Tr. IV vi 38, Manilius I 77, Martial IX xlix 9, XI lxix 7, Ausonius IV ix 12, XVIII xxvii 12, Prudentius contra Symm. II 659. **compage:** Verg. Aen. I 122, Lucan III 629; and, of the body, Sen. Herc. Oet. 1228 sq. *nec ossa durant ipsa sed compagibus* | *discussa ruptis male collapsa fluunt*, Pers. III 58 (and Claudianus XXXIII 115) *compage soluta* (at vs. end), Ausonius XVIII xxvii 30, Prudentius Perist. V 111 sq. **soluta:** I 63, 164, R. A L 648, 4; Prudentius contra Symm. I 435 *senio dissolvitur.*

174 auxilium: is architectural: cp. Plautus Epid. 82.

176 dissimulare licet: Ov. Her. IX 122 has the same verse close.

177, 178 A quasi-ophite. On *turpe seni* cp. 99 and note.

178 quis sine: Verg. Georg. I 161 (verse-beginning). For position cp. V 113, 114. **ipsum vivere:** so Cic. Att. XIII xxviii 2 *cum vivere ipsum turpe sit nobis.* The substantive infinitive with a modifying adj. is one of Persius's peculiarities: e. g., I 9 *nostrum vivere*, 27 *scire tuum.* **ipsum** again with a trace of the superlative idea, cp. I 43 and note; so Cato dist. I xxii *ne timeas illam quae vitae est ultima finis;* | *qui mortem metuit, quod vivit perdit id ipsum.*

179 iocos: cp. Hor. Ep. I vi 65 *si Mimnermus* (Maximianus's prototype) *uti censet, sine amore iocisque* | *nil est iucundum*, etc., Ep. II ii 56 *anni . . . eripuere iocos, venerem, convivia, ludum*, and cp. Carm. I ii 33.

181-190 Had Chamisso read Maximianus? Cp. Peter Schlemihl's wundersame Geschichte, kap. III (ad init.) "Was hülfen flügel dem in eisernen Ketten fest angeschmiedeten? Er müsste dennoch. und schrecklicher, verzweifeln. Ich lag, wie faffner bei seinem hort (189), fern von jedem menschlicher zuspruch bei meinem golde darbend, aber ich hatte nicht das herz nach ihm," etc.

181 Proverbial: see Sonny, A L L 1894 p. 56 *avarus* 3, Hor. Ep. I v. 12 *quo mihi fortuna si non conceditur uti?* Ov. Am. III vii 49 *quo mihi fortunae tantum? quo regna sine usu?* (see Zingerle

Kleine Philologische Abhandlungen, 1871–1887, III Heft, S. 67), Cato dist. III xvi *utere quaesitis opibus, fuge nomen avari.* | *quo tibi divitiae, si semper pauper abundas?* (ib. VI i *divitias . . . quas qui suspiciunt mendicant semper avari* –on 182), Claudianus V (in Ruf. II) 134 *quid nunc divitiae.*

182 largus opum: Verg. Aen. XI 338, Ennodius CLXIV 15, CDXXV 1.

183 poena: cp. I 4. **incumbere:** cp. Petronius 80 (ad in.) *non foveris, inquit, hac praeda, super quam solus incumbis?*—where there seems a double entendre in *incumbis.* Cp. with 184 Vulg. Iob XX 20 *nec est satiatus venter eius et cum habuerit quae concupierat possidere non poterit.*

185 Tantulus points a like moral in Hor. Serm. I i 68; Heege cites, besides, Ov. Am. II ii 43, A. A. II 605, Mett. X 41,—but he has plainly been guided by an index nominum: Am. III vii 51 sq. (though it has not Tantalus's name) is a much closer parallel, especially as the setting is the same. —Note that the preceding verses in Ov. Am. III vii are the original, apparently of 181, 182. Cp. also Ov. Ep. XV 209 sq. (missed by Heege for the same reason, I suppose), Petronius 82 *non bibit inter aquas poma aut pendentia carpit* | *Tantalus infelix, quem sua vota premunt.* | *divitis haec magni facies erit, omnia circum* | *qui tenet et sicco concoquit ore famem,* R. A L 804, 7–9 *quod stans in amne Tantalus medio sitit,* | *avari describuntur, quos circum fluit* | *usus bonorum, sed nil possunt tangere,* Sidonius Ep. II xiii 7 *gulam formidolosi Tantaleo frenabat exemplo,* **non aliter:** (like *non secus* 171) a common vs.-beginning: e. g., Verg. Aen. IV 669, Ov. Tr. I iii 11, Mett. III 372, 483, IV 122, 348, IX 45, X 64, Lucan II 337, Statius Silv. IV ii 46.

187 custos rerum: rather grandiloquent: Hor. Carm. IV xv 17, Corippus Just. I 55. The use of *magis* here upholds my view of 170.

189 sq. Seeliger, in Roscher's Lexikon der griech. u. lat. Myth. 2595 (s. v. Hesperiden), says that the golden apples were symbolic of youth and love and of the fruitfulness of each. This gives added point to the comparison. Cp. Martial XII liii 1–5 *nummi cum tibi sint opesque tantae* | *quantas civis habet, Paterne, rarus,* | *largiris nihil incubasque* (cp. 183) *gazae,* | *ut magnus draco, quem canunt poetae* | *custodem Scythici fuisse luci.* Maybe the phrase is proverbial: see Cic. Phil. V xii *qui domini patrimonium circumplexus, quasi draco;* Juvenal XIV 113, 114 (see Mayor's note ad loc.).

auricomis: the word first occurs in Vergil (Aen. VI 141; so Seitz, de adiectivis poetarum Latinorum compositis, Bonnae, 1878, p. 18); again, Ausonius XII xi 1 (95). **dependens:** absolutely, so Ovid once—Fast. III 267. **plurimus:** "long" or "large" (*vasto . . . draconi* Ov. Mett. IV 647) as Verg. uses the word Georg. III 52; or "high up"—cp. Statius Theb. I 114; or possibly with the idea of coils, cp. Orph. Argon. 930 ἀπλήτοις ὁλκοῖσι. **pervigil:** stereotyped — Orph. Argon. 932 φρουραῖς δ' ἀκμήτοις ἐπιμαίνεται ἄμμορος ὕπνου. Ov. Mett. VII 149, Ep. VI 13, XII, 60, 101, Seneca Med. 703 sq.

191 super omnia: Verg. Aen. VIII 303, Ov. Mett. VI 526, VIII 677.

195 stat: not in sense of *est*, but with full force; *dubius*, *tremulus* are predicative—so, "has uncertain footing." **malorum:** is Hor. Carm. IV i 30 a parallel for the construction?

196 and 198 cp. 23 and note.

197 What with chiasmus and alliteration the collocation of *praeteritos*, *praesentes* demands a double sense for both: so the meaning is "praises dead and by-gone days, the live present despises." For this sense of *praeteritus* cp. Ov. Am. III i 22; for *praesens* Verg. Aen. V 363, Ov. Am. II viii 17.

198 Cp. the verse (B. P L M III p. 239, 66) *iniustus, qui sola putat proba quae facit ipse*, and Hor. Ep. II i 83 *vel quia nil rectum, nisi quod placuit sibi, ducunt.*

200 The oxymoron seems Horatian: Carm. I xxxiv 2 sq. *desipere* is Horatian and Lucretian.

201 referens like Avianus X 11 (where Ellis says "simply = *dicens*") has the idea of "capping" what has gone before: Maximianus's old man, whether you like it or not, caps your story with many more; Avianus's bald horseback rider answers the smiles and jeers with a joke.

202 Petsch. says of the distich "idem sensus 205–206: senex ea, quae modo rettulit, statim contemnit et ad aliam fabulam transit." Ellis's exegesis is better: "he becomes disgusting" (*horret*); he compares Orientius Comm. I 429 *cervix colla manus et quod nunc omnibus horret.* Cp. 206.

203 Note *ipse* here and 202 in same vs.-place.

204 garrulitate: I 108 (same position in the line).

206 horret: the meaning is not the same as in 202, (that would demand *horrent*, found only in three "docti" codd.) in spite of the parallel in Orientius (see 202). This distich gives one of the subjects of his talkativeness,—disgust for the frivolities of youth.

207 The line is reminiscent of a proverb: Hor. A. P. 101 (see Bentley's note ad loc.), Ov. Mett. III 459, Seneca Dial. IV ii 5, de Clem. II vi 5, de ira II ii.

209 primitiae: cp. Verg. Aen. XI 156. **mortis his:** the lengthening may be due in part to the grammatical break, but the consonantal *h* has something to do with it: cp. Birt, über den Lautwerth des Spiritus H, Rh M LIV—1899, 40–92, 201–247; he cites many instances from Catullus down. In Maximianus I 142, IV 57. It occurs in the Carlovingian period as well, e. g. Alcuin LVII 11 *omne genús hominum* (vs. beginning). **his partibus . . . defluit** sounds like a verbal reminiscence of Prudentius Apoth. 229 *defluit his gradibus*.

210 ima petit: Avianus XXV 8; Ellis in his note there says that the locution is Macrobian: VII viii 11, xi 4; but it goes farther back: cp. Hor. Serm. II iv 57, Verg. Georg. I 401, Aen. VIII 67, Ov. Mett. II 265 (Sedulius Pasch. Carm. III 206).

211, 212 The distich has the tone of the wail over a corpse: cp. Seneca Phaedra 1173 sq. *heu me, quo tuus fugit decor* | *oculique nostrum sidus?*

212 The verse-close seems certainly Ovidian: Tr. IV vi 6, (cp. ib. 41), x 30, V ii 8, ex P. I x 26, Am. III iii 2, A. A. I 120, III 74.

214 The classic idiom would use the comparative and the abl. in place of the positive with dat. (*brevis . . . longa mihi*); cp. Obbarius, Philol. V—1850, 563, on Hor. Ep. I xx 20 sq.

217 sq. prona senectus | terram . . . videt: apparently a common description of old age: see Sedulius Pasch. Carm. III 199 sqq. (of the woman with an issue of blood) *venerat et mulier morbo contracta vetusto* | *non senio, tremebunda, gemens, incurva* (cp. El. I 261), *caducis* | *vultibus et solam dispectans cernua terram* (where *non senio*, in sense, if not in grammar, limits the whole description).

218 Manitius quotes this passage as a reminiscence of Vulg. Genesis III 19 *donec revertaris in terram de qua sumptus es*. But this entirely overlooks the sentiment of the passage. A mere comparison with such an imitation of the Biblical passage, as in the hymn by Bernard of Clairvaux (Migne Patrol. Lat. tom. CLXXXIV, p. 1318, § 897) *terram teris, terram geris* | *et in terram reverteris* | *qui de terra sumeris*, by the very evident difference in manner, might be considered enough to disprove such a claim. Two Scriptural loci, that come much nearer the manner of Maximianus here, are Job I 21 *nudus egressus sum de utero matris meae, et nudus revertar*

illuc (so Hildebertus, Migne Patrol. Lat. CLXXI, p. 1420, § 1346 *est hominis nudum nasci, nudumque reverti ad matrem*) and Eccles. III 20 *et omnia pergunt ad unum locum* (El. VI 5): *de terra facta sunt, et in terram pariter revertuntur* (cp. ib. XII 7 *et revertatur pulvis in terram suam unde erat*). But the idea is common in both Greek and Latin: Mimnermus (Theognis 887 sq.) ἥβα μοι φίλε θυμέ. τάχ' ἄν τινες ἄλλοι ἔσονται | ἄνδρες, ἐγὼ δὲ θανὼν γαῖα μέλαιν' ἔσομαι hits the same note; Sophocles Aias 658–660 may be solved by supposing this belief to be hinted at with tragic amphiboly—when Ajax says he will bury the sword in the earth, his meaning is that he will bury it in his own body, which is only earth; Plato Menexenus 238 elaborates the "mother earth" idea with much circumstance; Pindar Nem. VI 1 ἐκ μιᾶς δὲ πνέομεν ματρός; and the Palatine Anthology, IX xxiii, talks of "mother earth" and "stepmother sea" (with special reference to burial at sea?) Even closer is the epigram (Anth. Pal. XI xliii) δός μοι τοὐκ γαίης πεπονημένον ἀδὺ κύπελλον | ἆς γενόμην καὶ ὑφ' ᾇ κεῖσομ' ἀποφθίμενος. In Latin too: cp. e. g., Lucretius II 999 sq. *cedit item retro, de terra quod fuit ante,* | *in terras,* V 259 *omniparens eadem rerum commune sepulcrum* (cp. ib. 795 sq.), R. A L 716, 31 *terra omnis patria est, qua nascimur et tumulamur;* Ausonius XI xviii 9 *quos genuit cunctos gremio* (cp. 228) *complexa colono* hints that it is a graveyard phrase, and the Corpus bears this out: CIL III 9418, 26 sq. *hanc humus excepit leviter, precor, illa prematque,* | *infantem ex utero quae quoque sustinuit,* (V 5595, 4 *hic natus hic situs est*—maybe has a bit of the same idea), V 7454, 5 sq. *mater genuit* | *materq: recepit,* VI 9632, 4 sq. *amica tellus ut det hospitium ossibus,* 14295, 7 *et tu quae dederis, sit tibi terra levis*—might be a combination (stupid, of course,) of two archetypes, one addressing earth as giver of the body it had now taken,—29609, 5 sq. *cinis sum; cinis terra est; terra dea est;* | *ergo ego mortua non sum,* IX 3184, 12 *terraque, quae mater nunc est, sibi sit levis oro,* XII 1932 *terra, mater rerum, quod dedit, ipsa tegat.* Marbod (Migne Patrol. Lat CLXXI, p. 1716, § 1616) has the same idea, without any Christian coloring—*ipsa parens tellus quae corpora nostra receptat.*—The earliest English imitation from Maximianus, that I have been able to find, is from this passage: cp. Chaucer, The Pardoners Tale 399–410, "Ne deeth, allas! ne wol not han my lif; Thus walk I, lyk a restlees caityf, And on the ground, which is my modres gate, I knokke with my staf, bothe early and late, And saye, 'leve moder, leet me in! Lo, how I vanish, flesh and blood, and skin! Allas!

whan shul my bones been at reste? Moder, with you wolde I chaunge my cheste, That in my chambre long tyme hath be, Ye, for an heyre clout to wrappe me!' But yet to me she wol not do that grace, For which ful pale and welked is my face." Cp. Burns's "To Ruin."

219 The Sphinx's riddle: cp. Euripides Tro. 275 sq., Aeschylus Agam. 79 sqq. Ausonius XVI (Griphus) 39 seems first to introduce *quadrupes*,—of course, of the old man with two sticks. **prorsus:** Ellis would change to *rursus;* he says that it makes no sense to say he becomes a "perfect" quadruped. I think he has mistaken the force of the word: it means "next," "after that." **parvulus infans:** see Otto, Sprichwörter, s. v. *senex* 1). Add Marbod 1696 B *cuius ad infantum fragilis redit actio vitam.* | *nam prope sunt hominis similes occasus et ortus.*

220 flebile: cp. *nefas* II 14, Silius Ital. VII 648.

221 The personality implied in the impassioned address makes against any Christian implication. In Corippus (Joh. VI 215) even, there is no Christian thought nor Biblical reminiscence—*ut terram tangere matrem*—but more probably borrowing from Liv. I lvi ad fin.

222 Does Manitius think this Christian? He compares it (Gesch. chr.–lat. Poesie, S. 80, Anm. 2) with Prudentius contra Symm. II 131 *pro nihilo, in nihilum quia sunt reditura, putetis*—but overlooks the verse (ib. 994) *edita de nihilo crescunt nihilumque futura*, a much closer parallel, though still far enough from the tone of Maximianus. *redit ad nihilum* is, however, Lucretian: I 248, 541, 673, 797 (cp. ib. 237, 756); and I think belongs to the tombstone vocabulary: CIL VI 26003 *Scaterius Celer* | *nihil sumus et fuimus mortales:* [*re*]*spice lector* | *in nihil ab nichilo quam cito recidimus.* **quod fuit ante nihil:** a favorite scheme for the close of the pentameter, see 23 and note. The monotony is very much in place here.

223 The picture in Seneca's Herc. fur. 696—*iners Senectus adiuvat baculo gradum* may have been the pattern. **ruitura:** the recurring figure, 171, 277, etc.

225 numerosa not in the sense of "numerous," but rather "recurring," "rhythmic," as seems demanded by *certo . . . plausu*, where *certo* means "with set intervals"—the music is not γένος ἴσον, of course.

227 sq. Rossetti has the same conceit: see House of Life, Sonnet XXXVIII (beginning of the sestet) "Then cried I, 'Mother

of many malisons, | O Earth, receive me to thy dusty bed.'" Burns, addressing Miss Cruickshank, says: "And resign to parent Earth | The loveliest form she e'er gave birth."

228, 229 see Crit. App. **gremio:** of mother earth Lucr. I 251; Columella X 206 has *sinus* in the same sense. But there is again the tombstone reminiscence: *gremium* is often used of the bereaved mother, e. g., CIL VI 5263, 7, VIII 9508, 5, IX 6315, 3; and so too of mother earth, CIL VI 6319, 1 sq. *immatura sinu tellus levis accipe Grati* | *ossa et legitimo more sepulta fove*, 13528, 1 sq. *hoc alto sinu* | *frugeae matris quiescit*, XI 1118, 8 *hic conquiescit cunis terrae mollibus*, XIV 1808, 3 *parvolus in gremio comunis forte parentis dum ludit* (—does this mean "while the child played on the ground"?) and Bonifatius Carm. App. VIII i (P L Aevi Carol. I p. 21) 7 sq. *quando miser nimium gelida snb morte rigescens* | *matris et in propriae deponar ibique.* Silius Ital. has the same use (after Verg. Aen. V 31 ?), II 573 sq. *tandemque suprema* | *nocte obita, Libyae gremio captiva iacebo.* In Greek, cp. Anth. Pal. VII 321 γαῖα φίλη τὸν πρέσβυν Ἀμύντιχον ἔνθεο κόλποις). **fovere:** cp. CIL VI 6319, 2 (quoted above), 6986, 7 *et cineres nostros ima foveret humus*, and Prudentius Cath. X 125 sq. *nunc suscipe* (so here), *terra fovendum* | *gremioque hunc concipe molli.* **horrent:** I 206. **velut ante videri:** cp. Ov. ex P. II viii 13.

230 horrendos partus: "quales olim terrigenae gigantes, quos *Terrae partus* appellat Horat. Carm. III iv 74. et ignobilis contemnendusque homo *terrae filius* proverbio dicitur, *fraterculus gigantis* Iuvenali, IV 98.")—Wernsdorf; but Maximianus's reference is simply to old men.

231 nil mihi cum: Ovidian—Am. III ii 48, Rem. Am. 386, Fast. I 253; and in Martial XI ii 8 *nil mihi vobiscum est* (cp. II xxii 1). But for our locus the origin is the tombstone: CIL VI 11743, 2 sq. *evasi, effugi; spes et fortuna, valete,* | *nil mihi voviscum est: ludificate alios*, Gruter, 950 (Bücheler 434) 13 sq. *effugi timidam vitam. spes, forma valete:* | *nil mihi vobiscum est* (cp. CIL IX 4756, 9). Bücheler quotes Anth. Pal. IX xlix 2 οὐδὲν ἐμοὶ χὑμῖν. **superis:** not "aux dieux," as Puget says in his translation (so Giardelli, p. 15); but "the living," as in Seneca Phoen. 235 sq. *quid terram gravo* | *mixtusque superis erro?* Culex 224 *restitui superis*, Corippus Joh. III 348 *miscuerat superis manes*, Prudentius Apoth. 1059 *occisus redeat superis surgatque sepultus*, and cp. Sedulius Pasch. III 104, *functa die superas moriens amiserat auras.* In the

epitaph the word occurs in this sense: CIL V 5930, 5 *apud superos*, 6128, 4 *raptus ego superis patribusque ablatus inique* (but of gods in vs. 9, ib.), and, in the tone of the passage before us, VI 11252, 16 *valete superi* (VI 24589), 28239 *vivite felices, superi, quorum futura beatast.* Petsch. says "= terra," which means, I suppose, that he takes it as neuter: cp. Ov. Mett. X 26 *supera . . . in ora* (Ermoldus Nig. in hon. Hlud. II 17).

232 precor, parenthetically: cp. Ov. Her. VII 63, Mett. III 543.

235 trunco, in sense of *baculus* (223) with a semi-humorous exaggeration of the size of the stick.

237 iacuit, suggestive of the epitaph; so too *misero*. **funere:** this sense ("= *cadaver*," Petsch.) is classical: e. g. Verg. Aen. IX 489, Hor. Carm. I xxviii 19, Propertius I xvii 8, III xiii 32, V i 97, xi 3*; Ov. ex P. II iii 3 *quid enim status hic a funere differt?* the evident original shows that the word is used very close to its ordinary meaning. The idea of the verse is the keynote of the elegy. Cp., besides the loci cited in the introduction, Ov. Tr. IIf iii 53 sq. *cum patriam amisi tunc me periisse putato. | et prior et gravior mors fuit illa mihi*, and Martial III xxxii 2 *sed tu mortua, non vetula es.*

239 vivamque iacendo: by reason of the technical use of *iacere* of death, and of *vivere* of active, lusty life, the phrase is paradoxical.

240 sub means "anywhere near," a vague notion of locality; not "beneath," either in the sense that Petsch. or Broering takes it. So there is no need to say that *vitalis locus = aer*, as Petsch. does, as it is just "the top side of earth," nor to change the line with Broering, who thinks *sub vitali . . . loco* the same as *septum Tartareo . . . loco* (150), whereas it is the opposite. **computet:** as in the earlier period the compound differs little from *putare*.

241 Cp. I 4, II 23.

243 modico: in same sense I 40; Petsch. says "= *parvo*." But the usage is classical: see Forcellini s. v. 4).

245 scabies: *scăbida* I 136. **tussis anhela:** Verg. Georg. III 497.

* To Hoffmann's list (Die auf den Tod bezüglichen Ausdrücke in den römischen Dichter, Berlin, 1875) p. 12, should be added Corippus Joh. IV 33, 151, 1010, 1106, 1132, 1156, VI 651, VIII 527, 601.

246 aegra senectus: Ov. Mett. XIV 143, Prudentius contra Symm. II 322 sq., Lactantius de ave Phoen. 15.

247 reor: "L'indic. sta per il cong. potenziale in due casi: I 247 *reor;* 258 *noluero*"—Giardelli, p. 11.

248 lux . . . gravis (249 *gratissima*): I 7. **regimur,** as I 159.

250 requies: cp. I 192. The two passages make it almost certain that *requies* in I 4 has no Christian flavor.

253 fulcra: so in Propertius IV vii 3, for the entire couch.

254 Cp. Ov. Her. XX 170 *et gravius iusto pallia pondus habent;* and Am. I ii 2 and Propertius IV iii 31 show that the *pallia* are common in the erotic elegy. **parva licet magnum** has even more force than the paradoxical collocation shows, as the phrase is reminiscent of the proverb *si parva licet componere magnis*, Verg. Georg. IV 176 (cp. Plin. Ep. V vi 44, Sidonius Apol. Ep. VIII vi 2) and may be a verbal imitation of some verse containing the proverb.

257 vincimur . . . defectu: a variation of the favorite *vincere* paradox—cp. I 44, 55 sq.

258 "His limbs are not under perfect control and sometimes drag him *away* from the place he aims to find," says Ellis. I would prefer to imagine this a complaint against his "attendants." Vulg. Joh. XXI 18, *amen, amen, dico tibi, cum esses iunior, cingebas te, et ambulabas ubi volebas: cum autem senueris, extendes manus tuas, et alius te cinget, et ducet quo tu non vis*, has not only much in common verbally, but the same idea of the helplessness of old age.

259 solvuntur, as I 63, 166, 173, etc. **viscera:** with a hint, possibly, at the meaning in Petronius 119, 21. But cp. III 35.

260 opus: cp. Eleg. in Maec. II 6 *et magnum magni Caesaris illud opus.* The idea is more materialistic—"what a splendid machine"—than any parallel I can find for the use of the word. In Christian poetry, e. g. Alc. Avitus poem. I (de init. mundi) 302 *o summum factoris opus*, Merobaudes laus Christi 9 *ipse opifex, opus ipse tui*, Prudentius contra Symm. II 826 *artificis quia patris opus*, Sedulius Pasch. Carm. I 30 *facturam*, and in the Chaldaean oracles —cp. 280 (in Mr. L. H. Gray's edition, p. 272 of Prof. A. V. W. Jackson's "Zoroaster," 1899) ὦ τολμηροτάτης φύσεως ἄνθρωπε τέχνασμα the parallel is only verbal—the sneer is lacking.

261 veniens: Giardelli p. 12 III c) "come il pron. *ipse*, anche il participio ricorre talvolta senza che se non scorga la necessità; cfr· I 261, 273" and in a foot-note "uso anche questo commune nella

bassa latinità." But the participle has force; as we might say, "the coming of old age." **incurva:** Terence uses the adjective of an old man, Eun. 336. *curva* is commoner: Ov. A. A. II 670, Tibullus III v 16 (cp. Sidonius App. Ep. V v 3 *curva Germanorum senectus*, Alcuin LIV 19); it may be sepulchral, CIL X 2598 *curva senectus* (vs.-end). (See Adolf Müller, A L L III—1886, p. 128, "*curvus, uncus* u. Komposita.) Juvenal III 26 *recta senectus.*

265 morte mori: Vulg. Gen. III 4, Ex. XXI 15 sq., XXII 19 (Orientius Comm. I 295 sq. *mors* | *qua primum morimur*)—but the phrase is not essentially ecclesiastic. Seneca Ep. VII vii *mori sua morte.* On the assonance cp. Lucretius III 869, CIL VI 30115. 2 and 4. Hoffmann (op. cit. not. ad 237) p. 4, cites this line (and Ov. Her. X 81 sq.) for *mors* "in der Bedeutung Todesart"—wrongly. **vitam ducere:** same vs.-place, Ov. Mett. XI 702; it occurs frequently; e. g., Hor. Ep. XVII 63, Verg. Aen II 641; cp. El. I 289.

266 hic sepelire: *hic* means, of course, "within me." Bährens's conjecture *consepelire* is calmly taken by Manitius as a proof of Maximianus's Christianity and Heege (p. 4 Anm.) follows him. With the reading of the text cp. Ausonius XVIII xxix 61 *istic sepilibis honores*, a hexameter ending corresponding with that here.

269 sqq. Cp. Ov. Tr. IV vi 1 sqq., Tibullus I iv 17, Rutilius Nam. de red. I 405 sqq.

269 validi . . . tauri: Ov. Mett. VII 538, IX 186, Tibullus I iii 41, Ov. ex P. I iv 12 *fortia taurorum corpora frangat opus.*

270 turpis: the word seems to mean "past the prime of youth and love"; cp. V 118, and Ovid's use—Mett. XIII 846 sqq. (the Cyclops apologizes) *nec mea quod rigidis horrent densissima saetis* | *corpora, turpe puta. turpis sine frondibus arbor:* | *turpis equus* (Maximianus's model?), *nisi colla iubae flaventia velent;* so Am. I ix 4 *turpe senex miles, turpe senilis amor.* The word then, in some cases, conveys neither moral reprehension nor aesthetic distaste, but implies physical disability.

271 diu: Ellis cites Manilius IV 823 *mutantur sed cuncta diu;* see Seneca Epigr. VII 1 sq. *omnia tempus edax depascitur, omnia carpit* | *omnia sede movet, nil sinit esse diu.* The verse-close (and the motif) may well have been copied from Ov. Tr. IV vi 5 sq. *tempore Poenorum compescitur ira leonum* | *nec feritas animo quae fuit ante manet* (El. I 212); Tibullus I iv 17 *longa dies homini docuit parere leones* | *longa dies molli saxa peredit aqua* (273).

272 See Crit. App. **lenta . . . tigris** is the impossible: cp. Dracontius Carm. prof. I 7 *lenta tigris* (after Orpheus's playing).

273 Ov. ex P. IV viii 49 sq., Am. I xv 31 sq., Tibullus I iv 18. Anth. Pal. IX 704 τήκει καὶ πέτρην ὁ πολὺς χρόνος, and more generally Verg. Aen. III 414 sq., Lucr. V 828, 830. **consumit . . . vetustas** in same vs.-position R. A L 716, 67 *omne manu factum consumit longa vetustas.*

277 ruinam: I 171 and CIL VI 1975 a, 2 *mors tacita obrepsit subito fecitq: ruinam,*

279 Same ending as 275; cp. I 23 and note. **posset** is not grammatical, but looseness in tense use is common.

281 damna: cp. Ov. Tr. III vii 35, Statius Silv. I iv 7 (cp. III iii 41).

282 tantis is in sense of *tot*, says Ellis (on Avianus XVIII 10) —cp. Rönsch, p. 337. But it is quite possible to take it as meaning "powerful," as Ellis does *tantorum* in Avianus. When there is such a possibility, it is better to hold to classic usage.

283 pueri . . . puellae: same vs.-place Verg. Aen. II 238.

286 tremulum . . . caput: Juvenal VI 622. Teuffel (Hist. Rom. Lit. vol. II, p. 550 sq.) "Subsequently he was perhaps a school-master. Cf. I. 283" (sq.) Martial IX lxviii 1 sq. *Quid tibi nobiscum est ludi scelerate magister, | invisum pueris virginibusque caput?* at first sight seems to bear this out. But it may refer to his past beauty.

289 sq. Cp. Hor. Carm. I xiii 17–20. On the verse beginning cp. Epp. Obscur. Viror. (ed. Ernst Münch, Leipzic, 1827, p. 295) *felix qui meruit, certo vestigio passu* (as I 225 closes in most MSS.) . . . *curva senecta* (I 261).

290 fine, as I 1. **claudere:** cp. VI 1.

292 mersa: cp. Boeth. I metr. II 1 sq. *heu quam praecipiti mersa profundo | mens hebet.* The word is used of both love and death: e. g., in the verses de Hippolyto (B. P L M IV p. 171, xxxi) 5 *mergitur Hippolytus mersurus amore novercam.* Of death, Seneca Phaedra 219 sqq. *non umquam amplius | convexa tetigit supera qui mersus semel | adiit silentem nocte perpetua domum,* Statius Theb. I 47 *merserat aeterna damnatum nocte pudorem,* Prudentius Apoth. 745 sq. (of the raising of Lazarus) *penitus nigrante profundo | immersum vocat ut redeas;* CIL III 6414, 5, V 6128, 9, 6221, 3, 19049, 2, IX 5012, 3, X 8131, 10, XIV 3333, 4. On *mersa* w. abl. see Breidt, de Prudentio Horatii imitatore, 1887, p. 18, and add to his list Ennodius CCLXIII ix 48.

II

The second elegy differs in motif from the first, as it speaks of the past with regret for it—or at least one of its incidents—whereas the first elegy, as has been seen, is as full of disgust at the vanity of youthful joy as at the woes of age. This distinction is quite enough in itself to show that neither poem is autobiographical, but that both are dramatic (in the sense of Browning's lyrics and monologues), and that the aim is to give a portraiture of old age,—not of any particular old man, but of different types.

II 1 nimium "=*magnopere, valde*"—Petsch., but there is the lover's exaggeration (as there is the woman's conceit in 27) in the word: cp. Verg. Aen. IV 657 *nimium felix*, Georg. II 458 *fortunatos nimium;* and besides a tinge of grief—"all too." **Lycoris:** probably the name is not borrowed from the Augustan period, and so has nothing at all to do with Gallus, even in its origin; the many imitations from Martial (who speaks of a Lycoris I cii, lxxii 6, III xxxix, IV xxiv, lxii, VI xl, VII xiii) might warrant a supposition that the name comes from him.

2 res: Genouille says like πρᾶγμα, obscenely—but I think he is wrong. The entire line is the hackneyed phrasing of the proverb: see Otto s. v. *amicitia* 2), C. Weymann A L L VIII–1893, 24, *animus*, and Sonny A L L IX–1894, 54, *animus* 1). And again the epitaph gives parallels: cp. CIL III 754, 15 sq. *et vellet quod vellem, nollet quoque ac si ego nollem; | intima nulla ei quae non mihi nota fuere*, V 6729, 5 *una domus meus una fuit, domus una sepulchri.*

3 sq. The implication of the lines is certainly not to be reconciled with I 61 sq., 73 sq., or the general tone of the first elegy. **indivisi** seems stereotyped: CIL X 1230, 4 *indivisa fides.*

4 respuit: See Ellis's note on Catullus L 19.

6 imbellis: Ovid's favorite figure, e. g., Am. I ix 1 sq.; and, in this same use, Martial VII lviii 5. To say with Manitius that *decrepitumque senem* is an imitation of Plautus Asin. 863, or to use it, as Broering does (p. 17 sq.) as proof that "Plauti scripta Maximiano haut ignota fuisse" is mere nonsense, for the collocation must have been common; on *decrepitus* in a semi-technical sense cp. Prudentius Ditt. IV 4.

7 Heege cites Prudentius Psych. 429 (not 498, as he says, p. 45) *tristia praeteriti nimiis pro dulcibus vitae*, as a parallel.

10 Ellipsis of *me* (with *iudicet*), as often.

14 nefas: for the interjected use of the word cp. Catullus LXVIII 89, Verg. Aen. VII 73, VIII 688, X 671, Statius Silv. II vi 3, Theb. III 54 (cp. ib. I 545). So we have *infandum* Verg. Georg. I 479, *miserum* Aen. VI 21, *mirum* Lucan IV 456; Statius is particularly fond of this parenthetic exclamatory style.

15 fundit with *ceu* seems without doubt the nearest approach to an archetypal reading.

16 dira: in this sense *dirae* is the commoner word: this form in Tibullus II vi 17.

19 The verse-beginning may be reminiscent of Verg. Buc. II 14 *nonne fuit satius*, but as Prudentius Hamart. 462 has *nonne fuit melius*, it is quite as probable that Maximianus got the words from a later writer than Vergil. On the sense cp. Claudianus XV (de bello Gild. lib. I) 451 *nonne mori satius, vitae quam ferre pudorem?*

22 The paradox is in VI 12.

23 nihil est totum quod viximus: *nihil* is contrasted not only with *totum*, but with *viximus:* cp. Terentius Phorm. 943 *nullus sum, sepultus sum. quod viximus* has nearly the force of a quotation—Horace's *vixi* (Carm. III xxix 43). The rest of the distich is a mere double of I 109.

24 summa: is not frequent in this sense, for which *suprema* is more common; but cp. Plautus Pseud. 373, Verg. Aen. II 324, Lucan VIII 29, IX 208, Martial X xlvii 13, Ilias Lat. 946, and often in the epitaph, e. g., CIL VI 5534, 6. *hora*, too, is a commonplace in graveyard inscriptions,—CIL II 1413, 7, III 4483, 8 sq., VI 5953, 6 sq. (cp. 30607).

27 pretiosa: so *pretium* V 117.

28 mecum: Petsch. says "et me despicit et annos suos, quamquam diversis modis;" if this interpretation be correct, the passage should be cited on Verg. Buc. II 12 sq. Cp. Tibullus II vi 34.

29 fateor: parenthetically, so V 39; cp. Verg. Aen. II 134, Ov. Mett. IX 362.

30 Hor. Carm. IV xiii 28 is cited by Wernsdorf. There is at least a hint of Carm. II i 7 sq.

31 "Il dat. *pulcris* è femminile, riferindosi al sostantivo *mulieribus* sottinteso," says Giardelli. But the adjective is neuter, like Catullus's *bella* (III 14) or Bion's τὸ δὲ πᾶν καλόν (I 51).

32 gratia tota perit: one of the refrains; see note on I 23.

33 The skeleton of the verse may be from Statius Silv. I ii 90. El. III 69 has a like verse-close. On this use of *pascere* cp. also III 13, IV 2.

39 praeteritum . . . opus, in the same position in the verse Ov. Rem. Am. 12, but with such different sense that it is doubtful that the phrase was copied directly.

38 nullĭus, so V 116 *unĭus;* cp. Ritschl's Kleine philologische Schriften, II pp. 662–706, "Prosodie von *alterius*." Catullus always makes the syllable short, I believe. **memoretur** "meminerit: cf. Roensch, It. v. Vulg.[2] p. 373. eadem significatio verbi infra v. 44," says Petsch. But the classical meaning of the word makes much better sense,—*quod memoretur* will mean "that is worth mentioning;" this makes Petsch.'s change in 44 unnecessary. The reading given makes *amplexus* subject of *habet*, so avoiding Petsch.'s "*habet* scil. *usus:* quae elocutio non magis mira est quam illud Horatii C. III i 41 sqq. *dolentem nec purpurarum sidere clarior delenit usus.*"

41 sq. For Bährens's conjecture (and its probable origin) see the critical appendix. The verse end (41) is another adaptation of a proverb, with its *omnes omnia* collocation (cp. I 103 sq.): Verg. Georg. II 109, Buc. IV 39, VIII 63 (see Macrobius Sat. V xvi 7 *vice proverbiorum in omnium ore funguntur*). The phrase seems to have been imitated from Maximianus in Comoediae Horationae N. S. 106 *reges qui vivunt non omnes omnia possunt*,

42 Philosophic fooling, in Ausonius's style: on the philosophy cp. Cato dist. II (B. P L M III p. 223) 10 *cui scieris non esse parem pro tempore cede: | victorem a victo superari saepe videmus*, and monost. (ib. p. 238) 42 *qui vinci sese patitur pro tempore vincit. vincere* is technical in erotic poetry: cp. Tibullus I iv 52, Ov. Am. I vii 38 *femina victa viro est*, A. A. II 728, Claudianus Carm. Min. XXV (XXXI) 136, Avitus Allocutio Sponsalis (W. P L M IV p. 502) 5 *nec volo contendas, vinces, cum vicerit ille.* Cp. El. V 150.

45 sqq. For the tone cp. the pseudo-Vergilian Lydia 28–36—the envy of natural love; and Nemesianus IV 27 sqq.

47 requiescere: "vari casi si hanno di infinito finale invece del regolare *ut* col cong." says Giardelli (p. 12) quoting, besides, V 2.

49 philomela gives this distich a special force that the preceding have not: cp. Petronius 131 *dignus amore locus: testis silvester aedon*, Aegritudo Perdicae (B. P L M V p. 114) 38, 40 *hunc locum Philomena tenet: . . . lucus Amoris*, and see Keller, Thiere des Classischen Alterthums, Innsbruck, 1887, p. 314.

51 tantum modifying *bene:* cp. Hor. Serm. II iii 313. **bene:** cp. IV 8, 24, 25, 32. The use belongs to the folk speech, is common in the Bellum Hispanense, and in later Latin, e. g. Corippus Joh. I 520, II 376, 403, IV 1165, VII 235.

53 The verse-close in Verg. Aen. I 452 (where *melius* is also). On the sententious character of the line cp. Otto, Sprichwörter p. 81 *certus* 1) and C. Weyman, A L L VIII–1893, 401, *certus*.

54 Proverbial ?

55 alba capillis: cp. Ov. Mett. II 413, XV 213.

56 Cicero de amic. XX 74, XXVII 104, de sen. III 7, Plin. ep. IV xv 2, Minucius Fel. Oct. IV vi *quippe cum amicitia pares semper aut accipiat aut faciat*, Cassiodorus Var. I iv *ut se pares animi solent semper eligere*, Isidorus Synon. II 44 *similes enim similibus coniungi solent*, and an even closer parallel Curtius VII viii 27 *firmissima inter pares amicitia*. Cp. the loci cited by C. Weyman (A L L VIII–1893, p. 407, *par*).

57 sq. Seems very evidently Ausonian: cp. XIX xxxiv (to an old woman who had refused his love in youth) 7 sq. *da tamen amplexus oblitaque gaudia iunge,* | *da, fruar: et si non quod volo, quod volui.* At least the parallel makes it pretty certain that Elegy II is no more autobiographical or personal than I. Note the artificial monotony. **possum** is technical, and *non posse* is like Burns's "downado" in "The Deuk's dang o'er my Daddie." (This song of Burns is very close to the elegy in its dramatic situation and *personae*).

60 milite miles with a hint of "Love's warfare"?

61 cessisse cp. V 79. **iuvencum:** cp. Anth. Pal. VI 228.

62 The old horse is in Cic. de sen. V 14, Hor. Ep. I i 8 sq. **victor:** *vector* is a little too homely,

64 mēdia: the reading of *A*, approved by its very difficulty. I have found no parallel for the quantity, but Maximianus has several such cases.

65 The verse-close in Dracontius VIII 236 and Corippus Joh. VII 202.

67 sq. Again proverbial: Cato monost. 41, Avianus III. **crimine:** the position in the verse is Ovidian: see Zingerle, Ovid. u. s. Verh., p. 17. **claudere . . . iter:** Ov. Mett. VIII 549, ex P. I i 6, Fast. I 272, Tr. III vi 16 (figuratively).

69 fratrem: see Bährens's note on Catullus III 4, Mayor on

Juvenal V 135, and cp. Martial X lxv 14 sq., XII xx, etc. On the entire distich cp. Ausonius XVIII xxv 26 sq.

70 affectum: the word has the sense of *affinis* in Sidonius Ep. VIII viii 2; possibly so here.

72 Again proverbial — one of the *media dicta*. Prudentius Cath. XI 33 *vis caeca mortalium* no doubt originates in the same proverb. The word *caecus* has the same force as epithet of *fata*, Hor. Carm. II xiii 16, and of *sors*, ib. Serm. II iii 269 (though Nauck distinguishes the two uses; Schütz says *caeca = improvisa*, which entirely robs the adj. of its poetic force).

III

In the third elegy there is the most striking picture of all. The theme, we may roughly say, is a combination of the pessimistic view of youth in the first elegy and the motif of the fifth — love is not for the old. The result is the decadent idea of age in youth—the young man who is physically natural but in soul is above nature, loathes love and the pleasures of life. Putting it this way, we might with little straining call the picture a contrast to the physically weak old man of Elegy V. The motif is remarkably modern.

The mention of Boethius brings up a very difficult and important question. Fr. Vogel (Rh M XLI–1886, p. 158 sq. thinks that the reference to Boethius does not mean anything more than his works and the consultation of them. His argument (see note on III 55) has a certain force, but, as 85 shows, hardly what he gives it. From these two data, the evident parallelism in the places mentioned by Vogel, and the personal tone of verse 85, and added to these the fact that the author is not giving his own biography, but a mere dramatic sketch, the solution is plain. The purpose is certainly not to flatter Boethius: the ingenious misconstruction of his meaning in the passages in the Consolatio is enough to show that the aim is malicious. The hero of the elegy is the sort of snob Boethius would make of us—such is the main trend of the poem; but there is the suggestion, quite incongruous with it, that the philosopher was little more than a common go-between (see note on 47).

This all seems very much like personal spite, but it is not necessarily so; for we must remember that the personal reference to Boethius in verses 85 sqq. is not from the mouth of the author (who

then need not have been contemporary with the *scrutator maximus*), but merely uttered by the fictitious *ego*.

It is worth remark that the tone of the elegies (especially the first) is in sharp contrast with the Consolatio—they are materialistic and pessimistic where it gives an optimistic and spiritual presentation of old age.

But when all this is said, it is still possible that the explanation of the elegy is to seek. In view of the several oddities of manner and thought common with Ausonius (see notes on I 54, 81 sq., II 42, 57 sq.), it is perhaps conceivable that this entire poem rests on the following distich from Ausonius (XIX lvi 3, 4) *oblatas sperno illecebras, detrecto negatas : | nec satiare animum, nec cruciare volo.* But this in no way assists the solution of the Boethius question.

III 1 operae pretium: this apparently prosaic phrase is, as a matter of fact, quite common in poetry; first in Horace, Serm. I ii 37, II iv 63, Ep. II i 229; cp., besides Martial VII xxxvii 2, Juvenal VI 474, Prudentius Apoth. 952.

iuventae . . . (2) **senectutis,** may be explained by making this distich and the next (note that they are separated from vs. 5 in *F*, written 2, 4, 3, 1) introductory to III and IV (*iuventae*) and V (*senectutis*). But the confusion of the verses in *F* offsets its evidence. And I would suggest that the two words (set in chiastic arrangement to draw attention to them) give, as it were, the title of the elegy, the mingling of youth and old age.

3 quis: cp. I 178. **rerum vertigine:** Lucan VIII 16 *vertigine rerum* (verse-close, i. e., with *vert.* in the same place as here) and cp. Seneca Agam. 197 *turbo . . . rerum*, Statius Theb. III 251 *ipsa in turbine rerum*, Prudentius Perist. XIV 98.

5 sq. Versus serpentini: used in Ovid, Am. I ix I sq., Rem. Am. 385 sq., Martial IX xcvii, and later very frequently, e. g. Fortunatus III xxx, App. XIX; R. A L I p. 102–110. **captus amore tuo:** Ov. Her. I 76 *c. a. potes*, Mett. VI 465, VIII 435, Fast. II 585; cp. El. V 7 sq. and note. Fortunatus has (Carm. I xx 3) *c. a. tui* at the beginning of a hexameter; cp. Epithal. Auspicii et Aellae 45; so Vergil Aen. XII 29 *vinctus amore tui.*

7 quid sit amor: Verg. Buc. VIII 43, Dracontius II 64. **Venus ignea:** Heege cites Ov. Mett. IX 541 *furor igneus*, which is little to the point; cp. Dracontius VI 44 sq. *puer alme Cupido | ignea progenies.*

8 rusticitate: Ovidian, e. g. (Her. XVI 12 sq), A. A. I 672.

9 percussa cupidine: cp. Verg. Georg. II 476, Statius Theb. IV 260, Nemesianus Cyneg. 99.

11 carmina, Ellis says are the cards for preparing wool, and compares CIL I (he omits the volume No.) 1009, 15 and Claudianus XX (in Eutrop. II) 458. The lexicons cite Fortunatus V vi I: cp. *carminare.* Petsch. misses the point—" quasi vero carminum lectio non tam grata esse potuerit quam pensi confectio." Giardelli (p. 44) compares Propertius I iii 41 sq. The motif is old: cp. Sappho 88 (32), Lucilius XXX 765 (B.), Hor. Carm. III xii 8.

13 caecum . . . ignem: Verg. Aen. IV 2, Ov. Mett. III 490.

14 cp. V 17. Beside the contrast mentioned above between this elegy and the fifth, there is the very evident one between the women loved. The verse-ending is to be compared with Tibullus I ii 22; for *notis* see, besides (ib. I vi 20), Ov. Am. I iv, 18, II v 20. The word does not mean *epistolae*, as Giardelli takes it (p. 15 and 44). He is quite right in saying there is a contradiction between 14 and 26 (unless *notae* = *epistolae*), but the contradiction is intentional. It is a case of Tibullus's *Venus docet.*

15 studium . . . inane: Verg. Buc. II 5 *studio . . . inani* (same verse-place).

16 solo lumine: a mere re-saying of *conspectu* (15). **fovens:** cp. Cons. ad Liv. 37.

17 pĕdagogus: the shortening of *ē* > *ae* > αι was common in the sermo plebeius if we may judge from *pedicare* Priap. III 9.

19 nutus: Ov. A. A. I 138.

22 dulces . . . dolos: the old erotic paradox, cp. I 62, IV 16.

23 verĕcundia (III 61, V 55) seems pretty certain; cp. Quintilian Inst. II iv 16. **rupit frontem:** cp. Propertius III xix 3 *rupistis frena pudoris*, Martial XI xxvii 7 *perfricuit frontem posuitque pudorem* (cp. Tiberianus II 5 *aurum quod penetrat thalamos rupitque pudorem*). On *frons* cp. Martial IV vi 2 sq. *credi virgine castior pudica | et frontis tenerae cupis videri* (and ib. I iv 6, I xxiv 4, IV xiv 11), Hor. Carm. II v 15 sq., Ov. Tr. II 241, Juvenal XIII 242; in Persius V 104 the use of *frontem* is highly figurative (cp. the scholiast) and can not justify Ellis's conjecture of *frontis in esse*, Avianus XXVIII 4, both because it is unusual and because it has directly the opposite meaning to that which Ellis gives the word.

24 Ov. Mett. IV 64 *quoque magis tegitur, tectus magis aestuat ignis.*

25 captare: cp., for this meaning, Ov. Fast. II 337, ex P. III i 129.

26 superciliis: Ov. Am. I iv 19, II v 15 sqq. *multa supercilio vidi vibrante loquentes; | nutibus* (El. III 19) *in vestris pars bona vocis erat. | non oculi tacuere*, etc., A. A. I 500, Her. XVI 82.

27 fallere: Ov. Tr. II 449, 462. **sollicitos,** as in Tibullus IV x 5.

28 The leonine rhyme and the idea of the verse are in Tibullus I ii 20 *illa pedem nullo ponere posse sono*—which seems, little as it is, the best evidence that Tibullus was a direct model of Maximianus. Cp. Ov. Am. III i 52 *impercussos nocte movere pedes.*

29 nec longum: the abruptness is in Statius's manner, and the same phrase is found Theb. VII 300.

30 vulnera vulneribus: Cato dist. IV 40 *cum quid peccaris, castiga te ipse subinde: | vulnera dum sanas, dolor est medicina doloris* would seem to show that this as another instance of Ausonian trifling.

31 caedibus, "for 'blows' is, so far as I know, unexampled," says Ellis, citing Ov. Am. I vii 27 as a possible case. All the larger lexicons (Forcellini, Georges, Lewis and Short) give the word with citations from Donatus ad Ter. Adelph. II i 18, 46, IV ii 19. It is found besides in Paulinus Petric. de vita Mart. I 175, IV 200, 208, Victor Vit. III 25, 34; so it was probably not uncommon.

32 Publilius Syr. 39 (R.) *amans sicut fax agitando ardescit magis.* **rogo:** the development of this meaning is very simple. Giardelli (p. 15) cites the word (from vs. 35!) and in a note says "Anche noi = 'aggiungere del fuoco' per 'legna al foco.'"

35 Ellis compares Reposianus 117 *totis pulmonibus ardor anhelat.* **visceribus** is a little suggestive at first sight, cp. Priapea LXVI 4, Quintilian X iii 4, Seneca Phaedra 641 sq. (of seat of passion) and El. I 259. But in the later period (though it often has this same force, e. g., Claudianus XXXIII (de raptu Pros. I) 124, Luxorius (B. P L M IV 476) 3, Gruter inscr. 1058, 17) the word is used very loosely: cp. Petrus Damiani rhythmus pasch. (Daniel, Thes. hymnol. I cxcii) 43 sq. *totis, Christe, visceribus | tibi laudes reddimus;* and Fortunatus IV vii 1 *quatiuntur viscera fletu*, where the use is identical with that here. This may be an Oriental figure: cp. Vulg. Job. XXXVIII 36. **anhelis:** both adjective and verb are used of love's passion: Verg. Aen. VI 48 (Corippus Joh. II 323), Seneca Octavia 779 (Claudianus Carm. min. XXX 173), Fortunatus

VI i 41 *regis anhelantem placidis bibit ossibus ignem*, Epithal. Laur. et Aellae (B. P L M III p. 299) 78 *Veneris luctamen anhelum*, B. P L M III p. 170 XXIX 7 (as epithet of Pan), ib. IV p. 339, No. 396, 20 sq., *langueo deficio marcesco punior uror | aestuo suspiro preco debellor anhelo.*

36 It is rather surprising that Manitius did not hit on this verse (or 40) as one of his "specifically Christian expressions."

41 certa fides: Hor. Carm. III xvi 30, Propertius III viii 19, Ov. Tr. IV iii 14, Lucan VIII 99, Ausonius XVIII xxvii 104, Corippus Joh. VI 428, Alc. Avitus II 69, Juvencus praef. 17, II 230, III 666, 709, Prudentius Hamart. 922, Ditt. 42, Paulinus Nol. carm. VI 182, Ermoldus Nig. in hon. Hlud. II 387. The last dozen references (were it not for the other three) would be excellent proof of Maximianus's Christianity! **inconcussa:** Lucan II 248 (cp. ib. I 119, 182), Tacitus Hist. II vi *inc. ibi pax*, Seneca de vita beata III iv *gaudium inconcussum*, id. Ep. LXVII *otio inconcusso*, Statius Silv. V i 142 *inconcussique Penates*, Paulinus Nol. carm. XV 214 sq. *inconcussa maneret | vis animae*, Sidonius Ep. IV i 5 *amicitiae iura inconcussa.*

42 passiŏ—the shortening of the final "o" is not mentioned by Petsch.

43 sq. ardens | languebam: cp. 77.

44 Ov. Tr. I ii 33 *nec spes est ulla salutis.*

45 carpebar, so IV 14, Ov. A. A. III 680.

46 The same verse-end IV 30.

47 scrutator, in this sense rare, cp. Lucan V 122. **maxime rerum** is an Ovidian verse-close, cp. Her. IX 107, Mett. XIII 508.

48 Bōeti: the quantity is almost incredible, unless it be an intentional mistake. There seems an etymological play between *Boeti* (βοηθεῖν) and *fers . . . opem*, which makes all the more likely my suggestion that the elegy is directed against Boethius.

51 The verse-close seems to be from Verg. Aen. IV 90. Next to Ovid, Vergil's fourth Aeneid is Maximianus's great source for the psychology of love and its vocabulary.

53 "de *et unde* in initio interrogationis cf. Cassian. Conl. XX vi 1, idem scriptor saepissime interrogationem a particula *et* orditur." —Petsch. **correptus:** so Ciris 130 *novo correptus furore.* The word is one of the large vocabulary of the flame-figure of love. **carperis,** too, is technical: III 45, IV 14, Fortunatus VI i *Sigbercthus amans Brunchildae carpitur igne.* **aestu:** so IV 27, V 92.

The motif of 53 sqq. is very close to Anth. Pal. V 130, 4 sqq. εἰπὸν ἐμοί · λύπης φάρμακ᾽ ἐπιστάμεθα. | δακρύεις, οὐ φῂς δέ; μάτην ἀρνεῖσθ᾽ ἐπιβάλλῃ. ὀφθαλμοὶ γλώσσης ἀξιοπιστότεροι. This seems a much closer parallel to the whole passage—(Hor. Carm. I xxvii is to be compared)—than Vogel's suggestion, Boet. de cons. phil I vi (Philosophy speaks) *paterisne me pauculis rogationibus statum tuae mentis attingere atque temptare, ut qui modus sit tuae curationis* (so here) *intelligam.* But the name of Boethius in the elegy makes the parallel quite certain, though it really is far from proving Vogel's contention that Maximianus did not know Boethius personally and was not contemporaneous with him. But as the *ego* of this poem is not the author, but only a character of his creation, Vogel's theory, even if adopted, would give us no clue to date or history of the poem, for even if the hero of the elegy were portrayed as contemporary with Boethius, as regards the time of the author, the only judgment is a *non liquet;* and if the *ego* of the poem is removed from Boethius's time, we are in double darkness about the author. Beside the testimony of vs. 85 (which I recognize is dubious; see note) we must remember that taking an author's writings as himself has always been a favorite way of attack with critics. In a word, if all Vogel's parallels be admitted (this verse; vs. 66; and the entire scheme put in Boethius's mouth only a concrete adaptation of de cons. phil. IV iv 15 *necesse est ut urgeantur quos videas scelus velle posse conficere*), there is no evidence, even presumptive, for making the author of the elegy of later date than Boethius, or the elegy more than a few years later than the publication of the Consolation. —Note the medical turn of the whole passage and compare Sedulius Pasch. Carm. IV 76 sqq. *magna est medicina fateri* | *quod nocet abscondi, quoniam sua vulnera nutrit* | *qui tegit et plagam trepidat nudare medenti;* and there seems to be a proverb to the same end—so in the XVIth century dialogue Philalethis, by Ulrich von Hutten (?) we find (Ernst Münch's edition of Epp. Obscurorum Virorum, p. 473) "mederi vulneri si voles, detegas oportet" in like sense. Here lies the explanation of *vitium* 57, which Manitius says is Christian. I think it means merely "what was wrong with me." (*opem*, 48, may have the same figure: cp. Ov. Her. V 147, VI 98, Mett. VII 527).

58 Ovidian: Am. II i 8, viii 8, Her. XI 36.

59 causae: possibly in the same sense as in vs. 50, but with the medical figure as well. Petsch. says "= *morbus, aegritudo.*" Forcellini gives this as a classic meaning (s. v. 14), but Georges and

Lewis and Short make it late Latin. Here, as in Tibullus I viii 51, the meaning plainly shades off from "sickness," with the color of "cause."

61 verĕcunda: III 23. **silentia rupi:** Zingerle (zu spat. lat. dicht., p. 47) compares Lucretius IV 583, Ov. Mett. [I 208], XI 589.

62 ordine cuncta suo: as a verse-beginning the phrase (with variations) is frequent: Verg. Aen. XI 241 (cp. Liv. III 1 4), Valerius Flac. I 532, Corippus Joh. I 570, V (VI) 513, Sedulius Pasch. I 166; as a verse-close it is less common, but cp. R. A L 868, 4, Juvencus I 304.

64 The same verse-close in 92. On **pietas** cp. note on 83, 84.

66 Giardelli (p. 11) says "In due proposizioni interrogative oblique il predicato è all' indicativo: III 66 . . . , 82 . . . ;—benchè nel primo luogo il *dicito* si possa considerare eome parentetico, e allora il *fuit* sarebbe regolare." Note **dicitŏ quandŏ.**

69 unguibus et morsu: commonplaces of the erotic poetry—Hor. Carm. I xiii 9–12, Ov. Am. I vii 50, etc.

73 auri caecus amor: *auri . . . amor* (same vs.-place) Lucan III 119; *caecus amor* (same vs.-place) Ilias Lat. 78. For the transfer of the proverbial phrase from love to love of gain cp. Lucretius III 59 *honorum caeca cupido*, (Hor. Carm. I xviii 14), Verg. Aen. I 349 *auri caecus amore*, Ov. Mett. III 620, Fast. I 195, 211, Seneca Phaedra 527 sq., Lucan VII 747, Juvenal XIV 139, Boet. II metr. v 26, Prudentius Psych. 478. Cp. Sonny, A L L IX–1894–55, s. v. *aurum* 5). **nativum** "= *natae*," Giardelli, p. 7; but (in spite of *nativum . . . natae*, 74) the meaning is more likely simply "natural," "inborn."

74 crimen has no Christian content. The word is technical with the elegiac poets, and Sidonius's use of it shows that it has no ethical force, even in his Christian mind, when used of love: XI 77 *hac visa occiderat, fateor, sed crimine vero.*

75 vitiis furtisque: both words of the classical elegy. The verse-close in Verg. Aen. VI 697.

76 concelebrare diem is probably not evidence of Maximianus's acquaintance with Plautus Pseud. 165, as the verb is used by Juvencus, I 109, 117, IV 193.

77 Cp. I 184. **permissum . . . nefas** is oxymoric, as Hor. Carm. I iii 26 shows. **vile nefas:** Lucan I 174; and cp. *dulce nefas*, Statius Theb. V 116, Dracontius II 39. **languidus ardor:** 43 sq.

78 corda, where *cor* would be expected; cp. III 16, IV 2, 64, 141. Whether the usage is classical or not, I do not know; but it occurs in the later period, e. g., Avitus I 148 *cui pater omnipotens pressum per corda soporem.*

80 illaeso corpore: Ep. Sapph. 168 (same vs.-position). **tristis abit:** Ov. Mett. VII 487 (vs.-beginning), Her. XII 55 (vs.-beginning) have been cited as parallels, though meaning and verse-position are unlike (so Avianus XIII 7). Juvenal VI 128 is more likely the model, as the common use of *tristis* in the two passages shows. But it is quite conceivable, especially in view of the fact that no metrical pattern can be found, that the phrase is not a borrowing. *tristis* fits well with the decadent tone of the whole elegy, as its natural use is the very opposite of this; e. g. Vulg. Gen. XXXIV 3.

81 pectore curas: see Zingerle, Ov. u. s. Verh. II 25, citing Lucretius VI 645, Verg. Aen. I 227, IV 448, VI 85, Ov. rem. am. 259, ex P. I viii 53, I ii 57,

83 Sedulius Pasch. II 63 *salve sancta parens* (of Mary) does not help the theory of Maximianus's Christianity, as it is a mere adaptation of Verg. Aen. V 80. *sancta* is classically used with the same force; e. g., Hor. Carm. I ii 27, Verg. Aen. XI 158 (CIL X 2723), Tibullus I iii 83, Liv. XXIV vi, Juvenal X 298, CIL VI 29609, 7.

84 virginitas: Manitius says "Hier steht *virginitas* vom Manne, und das ist natürlich christliche Anschauung"; and Heege (p. 45) also says "vom Manne gebraucht." But even in classic Latin, *virgo* and its derivatives have a wider range of application than this implies: if it can be used with *terra* (Plin. H. N. XXXIII iii 15), or *charta* (Martial I lxvii 7), or *locus* (Inscr. Orell. 4556), why not, less figuratively, of a male? Marcellus de medic. (ed. G. Helmreich, Teubner, 1889) uses the phrase *virgo puer* five times (VII 15, VIII 126, XXI 11, XXVI 107) and, though Marcellus was a Christian, there certainly is nothing Christian in his use of the words. In short, the only sense in which the use is Christian is that it is apparently confined to the later period—a period largely Christian. But are Manitius and Heege right in taking *virginitas* "vom Manne"? It would be simpler to take the word as applying to Candida (whether or no *virginitas* be taken in the sense of *virgo*). It seems paralleled by Dracontius VII 51 *sic pia virginitas non tollitur ante pudoris*, etc. (where *pia* explains *pietas* 64 and *pius* 68). **plena pludoris**

eris: Ov. Her. VII 98 (same position). Ausonius XI ii (iii) 8, CIL V 1710, 2.

85 quae sums up verses 77 sqq.; cp. I 15. **viro . . . tanto:** hinting at Boethius's title *V. C. et Ill.* Does Vogel's theory overlook this verse? To make it mean "when I carried the news home to my copy of the 'Consolation'" seems quite impossible.

86 fluctus figuratively is rare (cp. Lucretius VI 34); *unda* is commoner (Catullus LXIV 62), and so too is *aestus* (Verg. Aen. IV 532).

87 sq. Publilius Syr. 64 *bis vincit qui se vincit in victoria.*

91 Cp. 77; but the oxymoron here is only verbal, as *peccandi*, in its technical use, has no ethical force. Manitius, then, is once more wrong: he says, "Endlich 91 . . . konnte nur ein Christ sagen, da die heidnische Auffassung in der Liebe kein peccatum erblickt hat." For the use of *peccare* see Ov. Am. III iv 9 sq. (Maximianus's model here?) *cui peccare licet, peccat minus: ipsa potestas | semina nequitiae languidiora facit.* Hor. Carm. I xxvii 17 is another of the scores of cases where *peccare* is used of love. **permissa potestas:** verse-close Verg. Aen. IX 96, Lucan I 595 (cp. ib. II 76 *concessa potestas*), Alc. Avitus II 73, IV 28, 365, Paulinus Nol. VI 320.

92 ipsum velle: cp. I 178.

93 Petsch. reads *discedimus*, for which there seems no MSS. authority.

94 discidii, like *discessimus*, is quasi-legal.

IV

The fourth elegy is yet another variation on the general idea running through the book; perhaps it lies closest to the third in motif. There an old man bemoans an opportunity of his youth wasted through over-nicety of taste. Here the circumstance which blocked love's joys is less subjective, but still enough so to bring the blame on the lover himself—he blabs his mistress's name in his sleep and is overheard by her father. Exactly what the result was we are not told—the story is cut short by grief that life no longer gives the chance of love.

The whole scheme is much simpler than the third elegy, and the complaint of old age is much more natural and less strained and pessimistic than in the first, though the last distich approaches the manner of the first, and, yet more nearly, that of the second poem.

For vague traces of the elegy in later times, see notes on 7 and on 34 sqq.

As regards text-criticism, these sixty lines are the most difficult in Maximianus. Broering evidently realizes this, for with 14 pages on I, 5 on II, the same number on III, and 8 on V, he has not written a word on IV.

IV 1 Restat adhuc: Ov. ex P. II iii 60. **turpesque revolvere:** same vs.-place III 37.

3 delirae is a stock epithet; Cic. de sen. XI 36, Tusc. I 21, 48.

7 virgo: the shortening of the "o" in this word is omitted by Petsch. **dederat cui candida nomen | Candida:** Giardelli marks the construction, citing Cyprianus Exod. 1053 *Sapphira nomen habet*—the name is practically thrown into quotation marks. The word-play is at the bottom of all Roman proper names; it was probably a standing joke in cases where name and physical characteristics fitted. Such amphibolies often occur on the tombstones: e. g. CIL II 3256, 4 sq. *Cre*]*scens hic ego sum : fueram* [*modo nomine* "*crescens*" | *quod non adcrevi nom*]*en inane fuit*, III 12987 *ad* [*vitam*] *vo*[*lui*] *Celerem te c*[*res*]*cere mater*, | *ad mortem ingemui te Celerem miser*, VI 5534 *Calliste mihi nomen erat*, | *quod forma probavit*, 19007 *Geminiae Agathe Matri dulcissimae.* | *Mater nomen eram, mater non lege futura*, 19055 *hoc iacet in tumulo securo Glyconis honesto* | *dulcis nomine erat, anima quoque dulcior usque*, VIII 1027, 4 *dum sum Vitalis et vivo ego feci sepulchrum*,—and cp. X 2933.—The descriptive name here may be a hint that she belonged to the demi-monde, where names were usually eloquent. There seems to be an imitation (possibly indirect, by Italian, with "Bianca," or French, "Blanche") in Tottel's Miscellany (p. 152) "Of his loue named White"—"Full faire and white she is, and White by name," etc.

9 sq. Cp. Juvenal III 63–65.

11 Cp. Verg. Aen. VI 643, Tibullus II v 3 (CIL III suppl. 10501, 3). On *pulsans* see Crit. App.

12 loqui: note (beside the passage quoted in the critical note) Corippus Joh. I 214 *compulit unda ciens ululantia reddere saxa* where *compulit* (like *pulsans* here) combines the idea of striking and of "compelling" (cp. Joh. I 139, 214, IV 38, 67, 942, 1014, VII (VIII) 238, 638). Giardelli suggests *loquens*.

13 sic sums up the distich before.

16 vulnera grata: I 62 and Hor. Carm. I xxvii (apparently a favorite with Maximianus) 11 sq. *quo beatus* | *vulnere*. *pati* (w. *vulnera*): so Verg. Aen. VI 660, Ov. Am. II xiv 3.

17 semel semper: the etymological collocation is forcible, in spite of its artificiality.

18 nocte dieque: I 138. Evidently an erotic commonplace: cp. Martial X lviii 11 sq. *sed non solus amat qui nocte dieque frequentat* | *limina* (ib. XII xxxviii 1), and, for the sense, Ov. Tr. III iii 18 *nulla venit sine te nox mihi, nulla dies.*

19 Cp. Ov. Tr. III iv 59, IV iii 19 (*inhaeret*), ex P. I ix 7 sq. (*haeret*—cp. 18), and Lucretius's generalization, IV 1061.

20 Verg. Aen. IV 83, Ov. Tr. III iii 17.

22 captabam is rather doubtful; cp. Crit. App. It makes better sense with the line following, as listening to imagined music is more likely to seem insane than any sort of singing.

24 See the note in my Critical Appendix. The parenthetical *puto* is Ovidian: Am. III vii 2, Mett. II 566.

25 sq. The idea of the distich is that some one deep-versed in love explained my apparently mad actions, the listening of 22, by saying that my love was singing. The puzzle is made worse by the omission of a verb for the *aliquis* (Giardelli would take it as subject of *cantat*) and by a double entendre in *cantat cantantem*; each word has the idea of witchery in it, and song has a special place in the arts of love; cp. R. A L 277 *cantico gignit amor et amorem cantica gignunt.* | *cantandum est, ut ametur, et ut cantetur amandum.*

27 pectoris aestus: III 53, V 92, Ov. Her. XV 25.

29 inficiens: I 133, II 26. **pallorque ruborque:** the verse close is common: with the same words Statius Theb. I 537, Dracontius VI 8; *pallentque rubentque* Corippus Joh. IV 223, *pallorque rigorque* Lucan VI 579, *maerorque dolorque* Silius It. II 550.

30 The verse-close in III 46.

33 oblivia: I 123 has the word in the same place and the same metrical scheme (dsds) in the last four feet.

34 sq. The episode of these lines is about all the story in the poem. Is it the model for the story in one of the Epistulae obscurorum virorum, M. Conradus de Zuicavia . . . M. Ortuino Gratio (p. 112 sq. in Ernst Münch's edition, Leipzig, 1827)? A few lines from Conrad's story: "Et ego statim incepi eam valde amare, ita quod non scivi aliquid facere in die, et de nocte non potui dormire. sed quando dormivi, tunc clamavi in lecto: 'Dorothea, Dorothea, Doro-

thea'! ita quod socii, qui stant in bursa, audiverunt, et surrexerunt, et dixerunt mihi: Domine Magister, quid vultis, quod sic clamatis? si vultis confessionem facere, tunc volumus afferre sacerdotem, quia putaverunt quod essem in articulo mortis, et invocarem sanctam Dorotheam cum aliis sanctis," etc.

36 nox abit: Ov. Fast. IV 721. **lux inimica:** Verg. Aen. IX 353 (in corresponding position).

39 illius ad nomen: verse-beginning Lucretius IV 1062. Ovid uses *ad nomen* Mett. III 245, IV 145, Fast. III 608.

41 omnia collustrans: Verg. Aen. III 651 (cp. Cic. Tusc. V 65, de div. I 17). The rest of the distich seems Vergilian: Aen. IX 324 *toto proflabat pectore somnum*. Giardelli (p. 12) notes the correlation of *afflantem* (he reads *eff.* with Bährens) and *meminisse*.

43 sq. This distich is rather puzzling, but the punctuation in the text gives good sense. Giardelli (p. 45) says "mi pare strana quella dimanda ad uno che dorme: *putas*"; but it is no stranger than asking a sleeping man any sort of question.

46 imagŏ: omitted from Petsch.'s list.

47 captat: cp. IV 22 and Ov. Ep. XVIII 53.

48 Again the (almost characteristic) ellipsis of the subject of the infinitive.

49 sanctae gravitatis: the force of the adjective as in III 83. Giardelli (p. 8) remarks on the genitive—"Notisi il genitivo descrittivo o di qualità *sanctae gravitatis* che con i verbi passivi è piuttosto raro; cfr. Caes. de B. G. VII 77 *Critognatus magnae auctoritatis in Arvernis habitus est.*"

50 et vitio . . . meo: notice that in all these elegies there is this refinement on the motifs of the classical period: the fault is always the lover's.

51 sine crimine vita—the sepulchral commonplace (CIL II 391, 15, III 3196, 7, V 3403, 9 sq., 5320, 7 sq., VI 25985, 4, 30152, 4, XIV 316, 6 sq.—"est clausula sollemnis," says Cholodniak p. 17; all from Verg. Aen. IV 550) gives the tone of the first elegy, "living death." But *crimine* is used in the technical sense of the erotic poetry—we might paraphrase "And now the luck's against me—I'm so good I never have love adventures any more."

52 non with *potuisse*, not *pudet*, as *non voluisse* in 54 hints. Here (and there) the perfect infinitive is used with the force of a present—or, better, an aorist, as often in the Augustan poetry, e. g., Tibullus I i 29, 30, 46, 74, Propertius I i 15.

53 The verse-close seems to be an imitation of Verg. Aen. XI 831, XII 952 *vitaque cum gemitu fugit indignata sub umbras.*

55 serior aetas: Tibullus I iv 33, Ov. Tr. V ix 7, Am. II iv 45, A. A. II 667.

56 laeta refers to *serior aetas*—"took joy in giving me."

57 quis has: cp. I 209, and note there. The verse seems a modification of Verg. Georg. II 483 *has ne possim naturae accedere partes.*

60 pectora bruta: cp. Hor. Serm. I iii 109, Alc. Avitus Poem. IV 28 sq.

V

The artificial, non-personal character of the fifth elegy is made pretty sure by the evident modelling after Ov. Am. III vii and Petronius 128 in the motif, or rather catastrophe. The theme is the disability of age for love.

What Teuffel calls the "pathetic and metaphysical speech on the *mentula*" (87–104, 110–152), seems rather mock-heroic parody; but if such is the case, the original is lost or is unknown to me. Cp. note on 87 sqq.

V 1 See note in Critical Appendix on the reading. With my theory of the elegies, there is nothing autobiographical in the distich; it merely serves to give setting to the poem and individuality to the character portrayed.

2 nectere: inf. of purpose, cp. Avianus XXII 1, and Ellis's note there.

5 Etruscae (cp. 40): Wernsdorf cites Phocas vita Verg. praef. 22 *vatis Etrusci* (Vergil), vita 5 *Vergilium tellus nisi Tusca dedisset* to show that in late Latin Etruria was a name given to all Italy, as contrasted with the Eastern Empire. Manitius can find no trace in Fortunatus, or the other Christian poets near the time of Maximianus, of any such use—but he does not explain the use in Phocas. Giardelli (p. 16) says "*Etruscus = Italus*," without any citation at all. As the poem is not autobiographical of the author, the question as to the meaning of the word has less interest; and as the *ego* here and the speaker in Elegy I are not identical, there is no need to reconcile this verse (or 40) with the mention of Rome there (I 63), so there is the plain and easy possibility of taking the word literally, not merely as birthplace, but home of the hero of the elegy; or we may

interpret in the light of Phocas, and think that Etruria was used loosely of the Northern part of Italy, Rome being centre of reference. **alumnum:** is the farm word used to heighten the idea of simplicity? The half verse seems reminiscent of Ov. Am. III xv 3 *Paeligni ruris alumnus.*

7 sq. captam amore . . . amore capi: cp. the serpentine, III 5, 6. On the verbal contrast and idea cp. 13, 14. The cynical use of *captus amore* as in Ep. Sapph. 63. **fecit . . . capi:** the construction is classic but rare: cp. IV 11, 12 *pulsans . . . loqui.*

9 On the verse-beginning cp. Avianus I 4.

13 nimium: same verse-place II 1, III 11. **miseratus:** corresponding place, in pentameter III 48.

16 Claudianus carm. min. XXV 41 *dulce micant oculi* seems warrant for taking **grata** as adverbial; cp., besides, Epithal. Auspic. et Aell. 47 *blanda micans oculis.* **placens:** the word is technical, as in *tu mihi sola places*, and cp. Hor. Carm. II xiv 21 sq. *placens* | *uxor.*

17 Note the elaborate chiasmus. **docta loqui digitis:** Naevius Tarentilla II (Ribbeck) 5 (79), Ov. Am. I iv 20, A. A. I 137, Tr. II 453. **fingere** as in I 11, 129.

19 Sirenis: this reading obviates the metrical difficulty, and may be taken as a genitive singular, dative or ablative plural of the substantive, or, with the punctuation of the text, as an adjective in the Horatian short form (e. g., cp. Carm. IV xii 18, Ep. I xii 20) which is not unknown in the later period (cp. Breidt, de Prudentio Horatii imitatore, p. 41, citing contra Symm. II 298 *gens Romula*, Perist. XII 57 *plebs Romula*). On the comparison cp. Petronius 127, Ausonius V xv 7 sq., Felix (B. P L M IV 396) 17, and an apparent imitation in the Comoediae Horatianae T. P. 97–100; Hildebertus (Migne Patrol. Lat. CLXXI) p. 1061, § 1002, Marbod (ib.) p. 1699, § 1601. See, too, Sonny, A L L X 1894, p. 76.

21 sq. carry out the figure in 19: cp. Hor. Carm. I v 13 sqq. The shipwreck of love is a favorite figure as Venus is sea-goddess (Hor. Carm. I iii 1, etc.) as well as divinity of love: cp. Anth. Pal. XI clxi; can *potenti . . . maris deo* Hor. Carm. I v 15 not refer to Venus? — the difficulty in *deo* is not insuperable. The entire concept is rather cynical, especially as the Sirens are death-goddesses (cp. Preller, Griech. Myth. 616, and reff. there)—Maximianus seems again to be joining love with death.

"post 22 B. inseruit vv. 39–46, non apte, cum mulier arte Graia

uti necesse non habuerit nisi postquam *nata est venae causa* (v. 36)." —Petsch.

24 plausibus: I 225.

26 niveo pulla: the oxymoric collocation from Ov. Am. II iv 41.

27 sq. Ov. Am. I v 19 sqq.; imitated in Comoediae Horatianae T. P. 256 sqq.

27 The verse-beginning as in I 96. **stantes duraeque** of a young girl, as Wernsdorf shows—(contrasting Moretum 34 *iacens mammis*, Plin. Ep. III 6 *papillae iacent*)—cp. Lucilius 602 (B.; XXIX 103 M.) *hic corpus solidum invenies, hic stare papillas* | *pectore marmoreo;* Statius Silv. I ii 270 sq. *stantia* | *pectora.*

31 terrebar: the MSS. point to this reading with a good deal of certainty. Petsch. says "pro *verebar*," which does not fit the sense. The meaning must be—not "afraid to"—but "frenzied to," as the next line shows. (Or could **terrebar** be taken closely with *fortiter*, and the next line be coy invitation?) **astringere:** Reposianus 109 *stringebat . . . pectora.*

35 The outline of the verse may be Vergilian: Aen. III 308 *deriguit visu iu medio, calor ossa reliquit.*

36 vena: So Martial IV lxvi 12, eic., Persius VI 72.

39 The verse-end may be reminiscent of Juvenal XI 100.

44 Cupidŏ: so *imagŏ* IV 46.

47 prima . . . nox: so often in Propertius.

49 recessit: so 35. This refrain-like manner of the poet adds to the difficulty of text-criticism.

50 in Venerem: same verse-place Verg. Georg. III 97. **segnis:** technical; cp. Ov. Rem. Am. 404, Nemesianus Cyneget. 117. **ut ante fui:** Ov. Am. III vii 60.

51 sqq. Cp. Martial I xlvi, for a possible original for the motif.

52 debita redde: the commercial phrase is used figuratively in the Augustan poetry, e. g., Verg. Aen. II 537, Ov. Fast. IV 898. Whether Maximianus's use is identical with Vulg. I Cor. VII 3 *uxori vir debitum reddat*, is a question. (Chaucer quotes (from the Epistle?) with the same intent as Maximianus here: "Wife of Bath's prologue," 129, 130, "Why sholde men elles in hir bokes sette, That man shal yelde to his wif hir dette?") If the passage has any relation with that in the Vulgata, it would, far from proving the Christianity of the poet, imply a cynical hostility.

54 quod natura negat: Juvenal I 79 (and cp. Mayor's note ad loc.). The expression seems proverbial: cp. Cato dist. II ix 2 *cui vim natura negabit*, Claudianus XXXII (de rapt. Pros., praef.) 4 *quas natura negat* (vs.-beginning), Sedulius Pasch. IV 8 *et quidquid naiura negat.* The phrase is used in almost the same meaning as here (pointing to direct imitation) in Comodiae Horatianae N. S. 84 *tibi nil natura negavit.* Cp. the like phrases in the sepulchral inscriptions: e. g., CIL V 6128, 7 sq., 7917, 4, VI 6319, 3, 24049, 8.

55 verĕcundia: III 23, 61. **mentem** "= *voluntatem*" says Petsch., but 152 seems to show that it cannot mean that. Broering cites Verg. Georg. III 267 and says "meo iudicio voci *mentem* ignis vel furoris vis inest: Germanice vertas *Leidenschaft.*"

56 blandum: set epithet, Lucretius II 966, V. 178, Ov. Fast. IV 99, Am. I iv 48, A. A. II 480, Rem. Am. 399, Ep. Sapph. 46, Reposianus 31, 75. **opus,** as above, technically; Martial X lv 4, civ 11, XI lxxviii 2, Fortunatus II viii 24.

57 sq. Priap. LXXXII 24 sq., Ov. Am. III 73 sq., Juvenal VI 197, Martial XI xxii 3 sq., xxix, civ 2.

59 ignis is genitive, says Petsch.; so Lucretius has *tactus . . . leti*, I 241. Both *ignis* and *foco* (60) seem to be used in the sense of *pudenda muliebria*, or, more probably, like *flamma*, merely of the woman, then *medio* is explained from I 83 sq. On the first suggestion, cp. Riese's almost certain conjecture of *foco* for *loco* in Anth. Lat. 34 (de statua Veneris). **frigus:** Petronius 19 *ego autem frigidior hieme Gallica factus.*

62 Ov. Am. III ii 80.

65 Verg. Aen. IV 296, Statius Theb. I 335.

66 certus amor: Ov. Ep. XVII 191, Am. III vi 30, A. A. II 248.

69 curarum pondera: Statian; IV 39 and (same vs.-place) IX 575.

73 crimem: the collocation with *senes* as with *senecta*, CIL V 2931, 11 sq.

77 confecta: so Avianus XXXIV 3 *confectus senio.* **situ:** of old age, Hor. Carm. III xxx 2 (?), Ov. Mett. VII 290, Tr. III xiv 36, R. A L 929 (in senectutem) 13 sq. *illa caput roseum* (cp. El. V 98 sq.) *florente sandice cincta* | *languida caeruleo mentula victa situ est.*

82 vivificare: a word of the ecclesiastical period, but in common use. Add to Rönsch's list (It. u. Vulg. 178 sq.) Corippus

Justin. II 23, Ennodius XXVI 18, XLVI 10, CXXVIII 2, CLVI 2, Sidonius Ep. VIII xiii 3. (Rönsch cites Avienus Arat. 50—the reference should be 501).

84 Ellis rightly keeps **opus,** and remarks: "It is clear that *opus* is here 'the function' of love, which, as suggesting the instrument, is said *surgere*." **expositum,** "nearly '*mortuum*,'" Ellis says; cp. 103, Verg. Aen. XII 395, Ov. ex P. II ii 47.

85 viduo: I 76.

86 damna fovet: the language of the consolatory poems: cp. Statius Silv. II vi 94.

87 sq. The address to the mentula is patterned (in part) on Ov. Am. III vii 69 sqq., and Petronius 132. Cp. Priap. LXXXIII 19–45. The famous cosmogony in Aristophanes's Birds has a general resemblance. If the passage is a parody, it is quite possible (see note on 52) that it is on some Christian poem,—of the general tone of Tiberianus IV (B. P L M IV p. 268) 20–25, but more fully elaborated. That the manner is a parody of Christian commonplace seems evident from such a passage as Marbod, Migne Patrol. Lat. CLXXI, p. 1760 D, § 1602, *et propriam dat mundo femina causam* | *quam si submoveas, hominum genus omne peribit,* | *nam si desit ager, rogo, quid tua semina prosunt?* etc.

90 Giardelli (p. 9.) is misled by his native idiom to think that *digna* takes *de* with the abl., since *de* would be used without the adjective, merely expressing cause; almost as in III 88. —On the verse-close cp. Corippus praef. Joh. 16 *carmina digna cano.*

91 tu mihi . . . 93 **tu mihi** (cp. 111, 113, 114, 115) has a rather ritualistic sound.

92 aestus: III 53, IV 27. **ludificare** seems pre-Augustan.

94 laetitiae: dative? Ov. Her. III 61, Lucan IV 178.

96 astans . . . pervigil: cp. 9 *pervigil . . . astabat.*

97 abit, as I 44 for *abiit. peritura* would make sense, meaning "pierce," but **ferĭtura** (note ĭ) seems the original reading.

98 caput: cp. R. A L 929, 13 (quoted on 77), the second Priapean attributed to Tibullus 32, Rutilius de red. I 388 *genitale caput* (and Prudentius Hamart. 279?).

99 sq. Another quasi-serpentine, cp. I 177 sq. **iaces** combines *mortuus es* (Corippus Just. I 257) and *pendis* (cp. Priap. LXXXIII 4, 5 *nec viriliter* | *iners senile penis extulit caput* (98).). The word is used in the cry of mourning in Seneca Phaedra 1174 *exanimis iaces,* and is stronger than *cecidisti* would be, cp. Seneca

Tro. 454 sq. Technically the word is used of the *mentula*, e. g. El. V 149, Martial X lv 5, Juvenal X 205, 206. **rubore | pallida:** Priap. XXVI 7 sq. **nempe iaces:** verse-end (100), so Ov. Am. II vi 21 of the parrot.

101 Prudentius Apoth. 477 sq. *nil Thessala prosunt | carmina.*

105 deducta voce: Lucilius XXX 780 (B.), and cp. cons. ad Liv. 289 *submissa voce.*

107 languorem membri: cp. Catullus XXV 3.

111 sqq. Cp. Ov. Fast. IV 93 sqq. (especially 99, 100) and Martial XI xv 9 sq.

111 Cp. Lucretius I 162 sq., II 342 sqq., Seneca Oct. 567 sqq., Statius Theb. V 116, and Alcuin. LVII 11 *omne genus hominum volucrum simul atque ferarum.* **genus humanum:** same verse-place often, e. g. Verg. Aen. I 542, Ov. A. A. II 473, Lucan VI 614, Dracontius VII 56, Sedulius Pasch. I 73. *volucresque feraeque* in Lucan III 223. **ferarum:** verse-end Lucretius V 1336, Ov. Mett. X 705, Her. X 1.

112 too is commonplace: cp. Dracontius II 46, 47 *impubes lascive puer cui subiacet omne | quod natura creat, caelum, mare sidera tellus.* The entire distich may be paralleled by the lyric in Phineas Fletcher's "Sicelides"—"Love is the sire, dam, nurse and seed | Of all that air, earth, waters breed."

113, 114 hac sine sounds ceremonial: cp. *sine te*, Catullus LXI 61, 66, and Claudianus carm. min. XXV (Epithal. Pallad.) 32, 33 *nullum iunxisse cubile | hoc sine.*

114 The idea is in Martial I xxxv 4 sq. On verse-end cp. I 128, II 32.

115, 116 Manitius takes the distich (especially 116) as a reminiscence of Vulg. Gen. II 24 *et erunt duo in carne una.* If it is that, it will not go far toward proving Maximianus's Christianity, but will make for the theory of a parody of some Christian poem. Cp. Dracontius VI 51 *et sponsis his iungat amor quasi corpore in uno*, which is not distinctly Christian in tone, and the evident reminiscence of Genesis II 24 in Alc. Avitus I (de initio mundi) 187 *vita sed amborum carnem teneatur ad unam.* The difference in manner makes it evident that it is not necessary to consider our passage as in any way ecclesiastical.

116 unĭus: cp. II 38.

117 pretium: cp. II 27 *pretiosa.*

118 turpis: soe note on I 270.

119 On the jewel set in gold, cp. Verg. Aen. X 134 *qualis gemma micat, fulvum quae dividit aurum*, and, figuratively, Sidonius Ep. IV iii 9 *et tamquam parvo auro grandis gemma vix capitur emicatque*, etc. Both words are symbolic of value (on *gemma* cp. Sidonius Ep. IV xxii 1 *Hesperius gemma amicorum litterarurmque*), and hence in part the use. But it is probable that *gemma* was used in sepulchral cant, not merely to express love and attachment, but grief as well: cp. Paulus diac. carm. IX (P L Aevi Carol. I p. 46) 2 *haec te, gemma micans, cara Sophia tenet*, and ib. XIX 7 *felix quae tantis decoraris, Gallia, gemmis*. The figurative use seems rare (only in Martial V xii 3?) until Christianity brought in the Oriental metaphor; and this would point to a Christian original here parodied. (Note that Dracontius V 88 has *non aurum non gemma micans*).

120 externum is explained by *internis* (96). **genus** is not $=$ *sexus;* Petsch. makes it so because he reads *alternum;* but is "the race"—with a hint of the etymological force of the word: hence *fallax*, implying "untrue to its name" (cp. Hor. Carm. II xvi 39 *Parca non mendax*) and so "fruitless."

121 pura fides: same verse-place Dracontius VI 83.

124 The verse-close is to be compared with the opening of Statius Ach. I 92 *cognatis utere fretis*.

125 sq. So I 44, 56.

129 ipsa totum moderans sapientia mundum seems almost certainly an echo of semi-philosophical Christian phrasing.

131 "*votivus* $=$ erwünscht," says Heege (p. 30), comparing Rönsch, It. u. Vulg. 340. But the classic meaning will hold—as we might say "of the marriage vow."

137 sq. See Crit. App. The second line, as I read, refers to the break-down of the old man. **V. malis** means "ills of love," "Venus's scurvy tricks." **inimica** has the force of the word in Catullus CX 3.

139, 140 Cp. Ov. Am. I ix 15 sq., A. A. II 237. The "cumulatio verborum" is very common in the later period: e. g., Corippus Joh. I 1, 2, 44, 45, Prudentius Psych. 448, 464, 465, Pseudo-Fortunatus (In Laud. Mariae) 45, 287, 355, 356, Sidonius XI 18, 19, XIII 11, 12, XV 141–143, 175, 176. Besides the feature of the period, there is the appropriate monotony here, as often in sepulchral verses: e. g., CIL V 7116, 9 sq., VI 11602, 2. (Dracontius V 35 may show that it was a peculiarity of D.'s style).

143, 144 Cp. Ciris 134. **excutis irato tela trisulca Iovi:**

Ov. Am. II v 52, Ibis 469; so too Ausonius XVI (Griphus) 9; Varro ap. Non (448 M., II 42 Mueller), cp. Seneca Phaedra 189.

145, 146 Verbal parallel, Corippus Joh. VII 253 sq. The idea in Tibullus III vi 15 sqq., Ciris 135 sq.

146 blandus: Cp. Martial II lxxv 2, Calpurnius IV 66, Claudianus XXXIII (de rapt. Pros. I) 211.

149 superata iaces: Ov. Mett. VIII 114.

150 See II 42 and note.

151 Hor. Ep. I ii 62, R. A L. 700 *foeda est in coitu et brevis voluptas.*

VI

The last elegy is a mere epilogue, more in the manner of the first than of any of the others. It has an added cynicism, however, as it says that, like all else, complaint is vexation of spirit.

VI 1 claude: almost the same sense in I 290.

4 crimina crimen: the favorite collocation in the pentameter.

5 omnibus . . . eadem: like juxtaposition in the same sentiment is frequent; Hor. Carm. I xxviii 15 sq. (CIL VI 12652, 17 sq.), Seneca Herc. fur. 557, Lucan III 689, Statius Theb. IX 290, Fortunatus IV xxi 1, Prudentius Cath. X 65. **leti via** seems a periphrasis for *vita;* cp. Seneca dial. XI xi 2 *vita nihil aliud quam ad mortem iter;* especially in view of *vitae* (6). For the other and simpler view cp. Plato Phaedo 108 A, quoting from the Telephus of Aeschylus, Anth. Pal. XI xxiii. But Maximianus's phrase seems not to fit with the proverbial manner here: contrast R. A L 716, 3 *dispar vivendi ratio est, mors omnibus una.* The reason is evident when we see that the proverb is used as a consolation for death: cp. Petronius 111 (the soldier comforts the faithful widow, saying) *omnium eundem esse exitum et idem domicilium*, and so in Eugenius Tol. opusc. pars I carm. XXXI 3 *sed quia sors una cuncta mortalia quassat* is given as encouragement. Cp. CIL V 2411, 3. Our lines say there is no such consolation for the woes of death in life.

9 ergŏ: so I 263, II 43. **vitabile nulli:** cp. Corippus Just. I 265 sq. *nulli evitabilis . . . carnis condicio.*

12 The oxymoron of I 117 sq., II 22.

CORRIGENDA

Page 11, line 9, "evidently" for "evident."
Page 26, *lectiones*, line 2, "**V**" for "V."
Page 39, *lectiones*, last line, "**Br.** | " for | **Br.**
Page 42, *lectiones*, line 2, "corpectore."
Page 50, *lectiones*, line 5, omit semicolon after **P.**
Page 52, text, VI 3, "sit" for "sic."
Page 56, on V. 27, "Hor. Serm." for "Hor. Carm."
Page 59, line 29, comma after "dedde."
Page 60, on I 3, line 4, "(Bähr.; Müll. 1)."
Page 62, on I 10, line 3, period after "Carm."
Page 63, on I 12, next to last line, "general."
Page 63, on I 19, last line of page, "in."
Page 64, on I 19, line 6 "*pretiosior*."
Page 72, on I 95, line 9, "Friederich."
Page 77, on I 149, line 4 from end, "**caeca.**"
Page 79, on I 179, line 3, "*eripuere*."
Page 79, on 181–190, line 4, comma after "dennoch."
Page 80, on I 187, line 2, "Ellis's view."
Page 92, on II 41 sq., period at end of note.
Page 98, next to last line, "Fortunatus V i 51."

INDEX

Citations of authors of the Augustan and pre-Augustan periods, for the most part, are not included in this list.

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